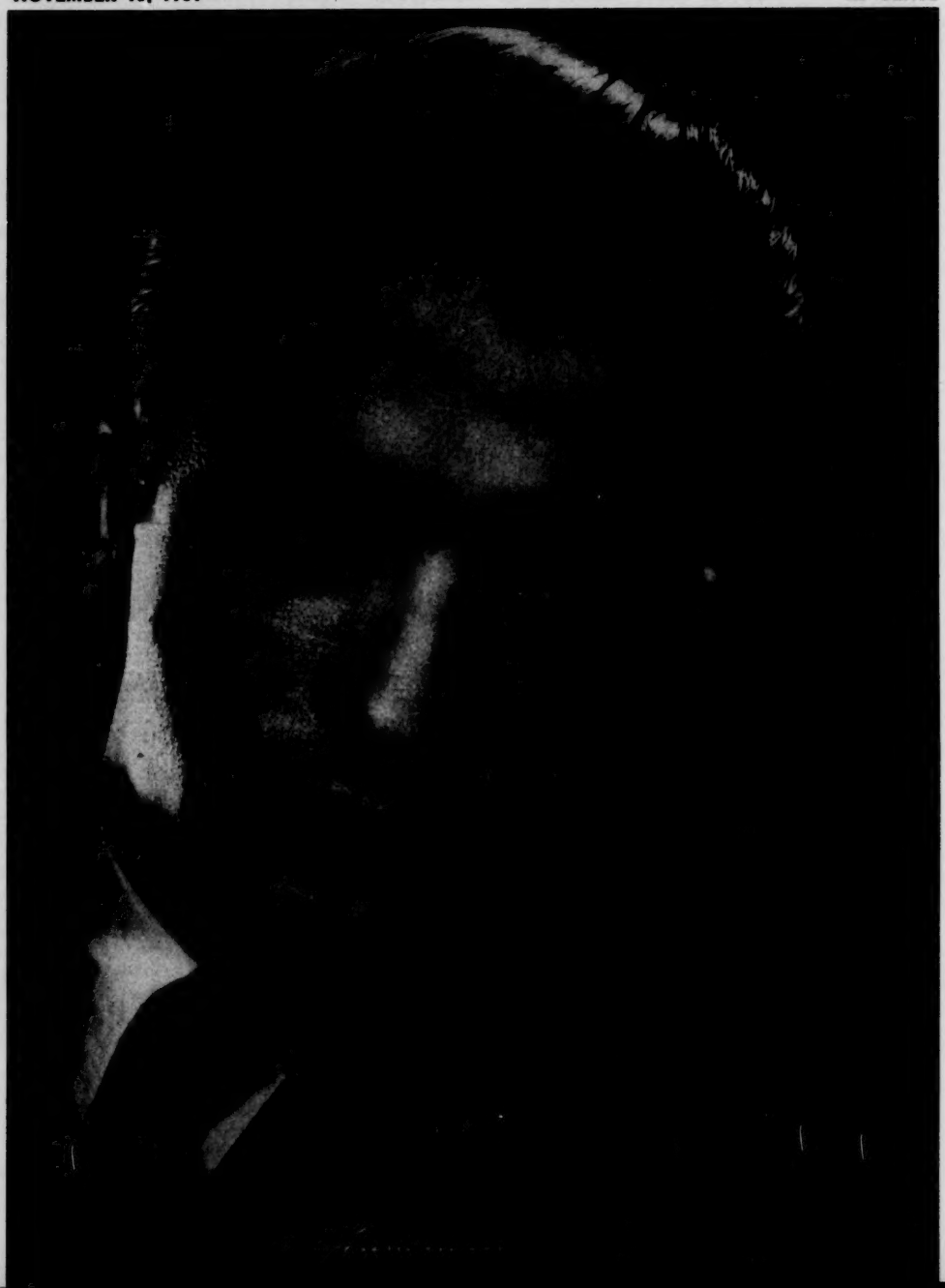
musical
COURIER

NOVEMBER 15, 1951 25 CENTS



RUGGIERO RICCI

Violinist

The World's Youngest Opera Star—

Jeanette LA BIANCA

Set a New Record of American Achievement

and

MADE WORLD HISTORY

when at 15 years of age she sang with startling success the role of Rosina in The Barber of Seville at the famous Teatro dell'Opera (Royal Opera House), Rome, Italy, with a cast composed of Italy's finest singers, including PAOLO SILVERI, "Met" star, Vito De Taranto, Gino Mattera and Giulio Neri.

First New York Recital

CARNEGIE HALL — NOVEMBER 20 — 8:30 P. M.

Miguel Sandoval
at the piano

John Wummer,
First Flutist, Philharmonic-Symphony

A. Carlino — Personal Representative — 251 West 74th St., New York, N. Y. — Tel.: TR. 3-3505

musical COURIER

IN THIS ISSUE

San Francisco Marks Symphony Week:
Melancholy Exit of the Hurdy-Gurdy 3, 4
Some Rare Voices of the Past:
Worcester Festival Fare Is Mixed 5, 6
Metropolitan Opens with New Aida:
Philipp Tells Reminiscences of Paris 7, 8, 9
Buenos Aires Lauds Opera and Concerts:
New York's Autumn Season under Way ..... 11, 19, 22 to 25
London Hears Beecham in New Hall:
San Francisco Fetes Monteux; Opera Ends 12, 13
Dance in N. Y. Includes "Laboratory" Series:
Radio and Television Fall Events 14, 15
Programs in Choir and Organ Realm:
St. Louis Symphony Launches Year 17, 18
Chicago Music Events Bring Triumphs:
Philadelphia Conservatory 75 Years Old 22, 23, 26
Los Angeles Greets San Francisco Opera:
New Publications and Records Reviewed 27, 30, 31
Schools and Studios Have Active Calendar:
Voice Teacher Tells Role of Vowels 32, 34

Symphony Week in San Francisco

ELSEWHERE in this issue is a report on the observation of Symphony Week in San Francisco, established in a proclamation by Mayor Elmer E. Robinson, from Nov. 8 to 15. The sponsor of the celebration was the San Francisco Chamber of Commerce, whose representative, Paul A. Bissinger, was chosen as chairman. Mrs. Leonora Wood Armsby, president of the San Francisco Symphony Association and managing director of the Symphony Orchestra, was also active in the arrangements.

The observation served to pay honor to Pierre Monteux, who will relinquish the reins of the Symphony at the end of the season, and to fete the orchestra itself. Civic leaders gathered for a dinner under the auspices of the Chamber of Commerce at which many tributes were paid to the music-makers and their important share in creating civic pride and consciousness.

It would be a good thing if more Chambers of Commerce throughout the nation would turn their valuable promotional efforts toward symphonic music, as indeed a number have done.

• • •

In San Francisco the Symphony Orchestra has been in existence for forty years. It gave its first concert on Dec. 29, 1911, under the sponsorship of the newly incorporated Musical Association of that city, and under the baton of Henry Hadley, who remained in charge till 1915.

There were, to be sure, predecessors in the city's conductorial history. Rudolph Herold led an orchestra there as early as 1854; another functioned under Louis Homeier after 1880 for several seasons. The old Philharmonic Orchestra was begun under Gustav Hinrichs in the same year, and this ensemble was taken in command by Fritz Scheel (also the founder of the Philadelphia Orchestra) from 1895 to 1899. Other concerts from time to time were conducted by Henry Holmes, Paul Steindorff, Frederick Zech and Dr. J. Fred Wolle.

• • •

The present musical era was launched in 1911, and the orchestra after 1915 was conducted, until 1929, by the late Dr. Alfred Hertz. In 1929-31 it was jointly led by Cameron and Dobrowen; by the latter from 1931 to 1934, with Hertz and Molinari as guests.

In the season 1934-5 came the reorganization of the orchestra under an extremely progressive plan by which the public was taxed a modest amount for its maintenance, and Monteux began his memorable ministrations on the podium. According to local legend, he meant to stay but a brief period, but has seen that lengthen into a sizable sojourn, during which the orchestra has attained new prowess and prestige.

Best wishes are hereby extended to Pierre Monteux in his future activities, with the Cincinnati Festival, and as guest with many other orchestras here and abroad, and felicitations to San Francisco's notable orchestra, with the liveliest hopes for its continued eminence.

• • •

British Politics and Music

The fact that the Conservatives again rule the British Government by a slender margin should be conducive to bringing back some of the more traditional tendencies in the music of that country. . . . Or will it? While one does not expect insistent requests for the revival of The Canterbury Pilgrims and Shamus O'Brien, operas by that worthy Victorian, Sir Charles Villiers Stanford, there might be a Back to Elgar Movement, or something of the sort, if indeed it were really needed.

With tongue in cheek, one could be not too startled if the era of the Ballad Concerts were to return with their gentle sway forming an antidote to the bold, bad strains of Berg's Wozzeck which may soon cause tiaras to tremble in Covent Garden's staid precincts. While one would not care to go back absolutely to the day of the Crystal Palace Concerts, or those of the redoubtable Sir August Mann, or Richter's, or to the era when sopranos "indulged" in the ardent ditties of Guy d'Hardelot, the curbing of some of the naughty twelve-tone tendencies of the present day might well enlist an influential concert committee.

To be sure, nowadays the two most popular parties wear something of the same outer vestment, so perhaps the "Welfare State" in Britain will persist in the form of free spectacles by which musicians may peruse their scores with more ease. But not the free program—that, in British theatres and concert halls, for the most part, remains an article sold for a few pence by the helpful woman usher. Mr. Churchill and his colleagues might look into it some day—a Declaration of Independence for the Concertgoer might be the subject of a grave Parliamentary debate. That is, if there is a fermata in the symphony of noble eloquence for which the House of Commons is famous.

ON THE COVER

Ruggiero Ricci will be heard in his only New York recital this season on Jan. 15 in Carnegie Hall. Through May-July, 1951, the violinist made his first tour of South America, achieving unusual success which culminated with his brilliant concerts in Buenos Aires. At the request of many musical societies in Uruguay, Brazil and Argentina, he was re-engaged for a second tour, mid-July through September.

During September and October just past, Ricci played in Europe, giving many concerts in Western Germany, almost all with orchestra, in Belgium, Luxembourg, the French cities of Bordeaux, Rouen, Lyons, and in Paris with the Orchestre Lamoureux. Now back in the United States, he was soloist with the Chicago Symphony on Nov. 8 and 9 under Rafael Kubelik. In the middle of January, the violinist begins a concert itinerary of Central America and Mexico.

Vol. CXLIV, No. 7
Whole No. 3239

MUSICAL COURIER. Published semi-monthly October through May and monthly June through September by Music Periodicals Corp., 119 West 57th Street, New York 19, N. Y. Entered as Second Class matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Entered as Second Class matter June 16, 1943, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 25 cents. Yearly Subscriptions $3.00—Canada $4.00—Europe $4.50.

November 15, 1951
Seventy-second Year

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

ONE of the ulcer-inducing aspects of musical journalism is the problem of meeting a deadline. You can't meet a deadline if you have nothing to write about. The writing itself is easy, but often the subject is oh, so hard to come by. Anybody's field is restricted; nobody knows everything (even if he pretends to); and after a while one gets to the point where he feels that he is written out. Despondency sets in.

I mentioned this feeling to a close friend, a week or so ago. He refused to sympathize. In a field as wide as music, he said, nobody need ever lack a topic. I had a deadline coming up in a few days, and instantly put him to the test. He thought for less than a minute.

"Hurdy-gurdy!" he triumphantly said. I lifted my eyebrows.

"Sure!" he insisted. "The disappearance of the hurdy-gurdy from New York streets! *O Sole Mio* and *Santa Lucia!* the *Miserere* from *Trovatore!* Look at the nostalgia you can bring in! Swarthy organ grinders and monkeys with red pants and an extended hand! Local color!" And, carried away, on he went to rave about the hurdy-gurdy players of his childhood, and how he and the kids used to follow them around, and how cute the monkey was, and what nice, old-fashioned tunes the box gave forth, and springtime in the park, and background music for tenements, and the tremulous wave of remembrance (well-nigh tears) that a turn of the crank could give. "Where is all that now?" he cried, following up with Villon and the snows of yesteryear, and the replacement of the noble hurdy-gurdy by the vulgar juke box. I fear that my friend is a sentimentalist.

BUT it *was* a good idea, and I immediately set to work. The first thing I learned was that the hurdy-gurdy is not really a hurdy-gurdy but rather a hand organ, or a monkey organ, or a puppet organ, or a flute organ, or a barrel organ. But not a hurdy-gurdy.

The true hurdy-gurdy, it seems, is an object of much veneration among scholars, who have written elaborate papers about it, even unto *méthodes* of playing the instrument. It is of ancient lineage, with a long and honorable history. In Italy it was known, variously, as the ghironda, ribeca, lira tedesca, stampella or viola da orbo. Germans called it the Bauernleier, Bettlerleier, Deutscheleier, Drehleier or Radleier. Frenchmen referred to it simply as the vielle. It was a cross between a keyed and bowed instrument, generally shaped like a lute, and was operated by a wheel turned by the right hand while the left played on keys. These keys varied the pitch of its upper strings, two or four of which were melodic and two of which were drones. As early as the tenth century, Odo of Cluny described it. Since the early medieval music was perfectly realized by the hurdy-gurdy (then called *organistrum* or *symphonia*), it was held in high regard and maintained in common use, especially in the church.

After a while it went out of fashion, to be finally revived by the French aristocracy of the eighteenth century. They thought that the instrument emitted a pastoral sound, and it thus suited their Watteau-esque fancies. Haydn and other composers wrote music for it. Perhaps the last composer of any importance who used it was Donizetti. In his opera *Linda di Chamounix*, two arias are accompanied by the hurdy-gurdy. The instrument must have produced an excruciating sound. Bonnell Thornton, in the early eighteenth century, once described it in verse: "With dead, dull, doleful, heavy hums,/and dismal moans,/and mournful groans,/The sober hurdy-gurdy thrums."

SO much for the real hurdy-gurdy. And now for the imposter hurdy-gurdy. Along about the eighteenth century, barrel and piano organs were introduced in England and elsewhere, quickly finding their way into churches. In these instruments, the handle of a crank turned a cylinder in which pins were set. These pins actuated trigger-like keys; and the keys opened valves on the pipes or persuaded a hammer to strike a string. Very often these mechanisms resembled an upright piano. They also annexed the old name of hurdy-gurdy.

It was the barrel organ that evolved into the hurdy-gurdy carried or pushed by street musicians. The *National Geographic* says that the modern form, which emerged in the 1800's, owed its popularity to one woman of fashion, Lady Jersey, who had a hurdy-gurdy set up in her drawing room in Berkeley Square. By the end of the century, all fashionable houses had one, and London lords and ladies were dancing to hand-organ music.

In its final form, the hurdy-gurdy was a portable wind instrument where the crank rotates a barrel, the barrel trips pipe valves and at the same time (by means of a worm gear) pumps a built-in bellows. A tune is played in one revolution of a cylinder. If too long, the tune must be cut to size. Seven to ten tunes can be contained on a single barrel. To change to a new tune, the barrel is shifted by hand, bringing a new set of pins into contact with the pipe valves. Some of the portable hurdy-gurdys weighed as much as 400 pounds and were pushed around in a cart.

In the old days, some organ grinders made decent livings, heavily aided by their pet monkeys, an indispensable part of any organ grinder's equipment. Life spans of the monkeys averaged eight years, and the animals were very hard to train. They were very delicate, too, and would catch pneumonia as soon as there was the slightest nip in the air.

About 300 professionals roamed the New York streets in the early 1920's, and there were plenty of machines in drawing rooms. Alfred E. Smith used to own one. It played *Silver Threads Among the Gold, Weary River, When We Were Sweet Sixteen* and—of course—*The Sidewalks of New York*. The ex-Governor loved to drag it out and play it.

But the race of hurdy-gurdy men was fast vanishing. Most of them were immigrants, usually Italian, and their children scorned to follow in their footsteps. They died; and there were none to replace them. As they went, hurdy-gurdy factories and repair shops went out of business. After the depression, in 1929, the hurdy-gurdy players disappeared rapidly, and in the 1930's there were scarce three dozen remaining.

The death-blow was dealt by Fiorello La Guardia, the wonderful little man with the wonderful temper. Around 1939, La Guardia, then Mayor of New York, decided that there was too much noise in town, and he made a great noise about it. One of his first acts was to revoke the licences of all hurdy-gurdy men. There were then, in 1939, only twenty-five licencees, at $10 per licence. Since that year not a single hurdy-gurdy licence has been issued. Everybody called La Guardia an old meanie. People wrote Letters to the Editor, taking up the organ grinders' cause. There was a minor hubbub. I seem to remember that the Mayor made more commotion in his anti-noise campaign than all the *Santa Lucias* of all the twenty-five hurdy-gurdy men played together. Noise was very much in the news for a few years. La Guardia was determined to lower the decibel count, even if it meant chasing the hurdy-gurdy men back to Italy. (Notice how quiet and peaceful New York City now is?)

AT the point of writing, there apparently is only one organ grinder left in town. His name is Giuseppe Castignoli, and he is 75 years old. The New York *Times* ran a pleasant story about him last March 24, with an accompanying picture showing him and his hurdy-gurdy. Mr. Castignoli has a large machine that he pushes around on a three-wheeled cart. Policemen never bother him, licence or no licence. Indeed, they ask him to play for them. He is somewhat of an iconoclast. "I like to have some French songs," the *Times* quotes him as saying. "*Marseillaise* is pretty good song. *O Sole Mio*, don't have. No Verdi—not any opera." Nor does Mr. Castignoli have a monkey. He's afraid of them. They bite children sometimes, he says, and tells of the trouble a former colleague had when his monkey lit into a youngster.

Mr. Castignoli may be the last hurdy-gurdy man in active service, but I know of an old fellow who sometimes appears around Columbus Circle. At least, I saw him once last spring. He looked tired, shabby and despondent, and his moustaches drooped. His hurdy-gurdy was a small affair that he carried on a leather strap; it produced *Santa Lucia, La Donna è mobile* and, of all things, *Jingle Bells*. He cranked without much spirit. Nobody stopped to listen, and only a few people even as much as slowed down. The little old man was an anachronism—and he, poor devil, knew it. Nor could one hear much of his music above the noise of Central Park traffic. Life moves fast, these days.

Recalling Some Fabled Voices of the Past

WHAT of the singers of yesteryear? Not those of day before last, but of a more hoary antiquity? Some of the fabled "golden throats" of past periods—when there was no recording device available, and no form of immortality save in the adjectives of contemporaries—create the wish that one could really have heard them.

Without summoning back such noted if slightly over-press-agented vocalists as Nero, who is reputed to have appeared in Greece as a singer at the Olympic games in 66 A.D., or indulging a desire to drop in on a session of the Minnesingers or Trouvères, one wonders how Adam de la Hale's perennially fresh musical play, Le Jeu de Robin et Marion was voiced in its heyday.

A modern record-collector would also give a good deal to hear Lully declaiming under the pseudonym of "M. Baptiste" in masques and ballets which he composed for Versailles, and in which even Louis XIV, the august Roi Soleil, was not above appearing in a dancing role.

At Opera's Birth

The birth of the opera in Italy has about it an air of the sumptuous, being produced in the purlieus of nobility. The first performance of Peri's Dafne at the Palace of the Corsi in Florence in 1597 was a "premiere" nearly anyone would choose to attend, as was a performance of his Euridice, written for the entertainments attendant on the wedding of Marie de' Medici and Henry IV, Feb. 9, 1600. As Caccini also provided a setting, portions of the two were employed in the actual production.

Faustina Bordoni, wife of the prolific composer Johann Adolph Hasse (1699-1783), who sang the leading role in his Alesandro nell' Inde, and promoted its great success as she did of many another of his works, now forgotten, is another whose art could well be represented by a sample.

One wouldn't mind having a recording, as a curiosity, of the 18th century castrato tenor, famed Farinelli, who sang two arias by this same Hasse, Pollido e il Sole, and Per questo dolce amplesso, from the opera Artaserse, every evening for ten years to Philip V of Spain in order to cure that ruler's chronic melancholy—a unique assignment.

One wonders about the temperamental diva whom Handel once threatened to throw out a window—Francesca Cuzzoni (1700-1770). A brief excerpt in her no doubt definitive style would be agreeable as a curiosity. She starred in many of his operas in England, but her later fate was melancholy. According to legend, in her declining years, she was compelled to earn her living by covering buttons.

Mozart Admired Her Song

There was the soprano Lucrezia Agujari, known by the unflattering nickname of La Bastardina (because she was reputedly the natural daughter of a nobleman). Her art was called phenomenal, and Mozart is credited with remarking about her "lovely voice, flexible throat, and incredibly high range," which reached three octaves from middle C.

Caffarelli, soprano (born Gaetano Majarano in Bari, 1703) conferred fame on a musician named Caffaro (by taking his name), who discovered him as a peasant lad, and after studying a year with Porpora, became a skilled harpsichordist as well as florid singer. He "was gifted with pathos" and knew his art so well that he made enough money to buy a dukedom.

Sophie Arnould, who created Gluck's Iphigenie, enjoyed considerable renown, and must have been an artist of rare charm and beauty. She died in 1802.

Of about the same period was Brigida Banti-Giorgi (1759-1806), a dramatic soprano, of whom one reads the interesting detail that "she was first a chanteuse in a Paris cafe, and later engaged at the Grand Opera," a circumstance that prompts an interesting conjecture. She toured Europe with great success, and

ELIZABETH BILLINGTON

her voice was "remarkable in compass and evenness, but she was musically illiterate." She married the dancer Zaccari-Banti, whom fame does not number among favorite terpsichoreans.

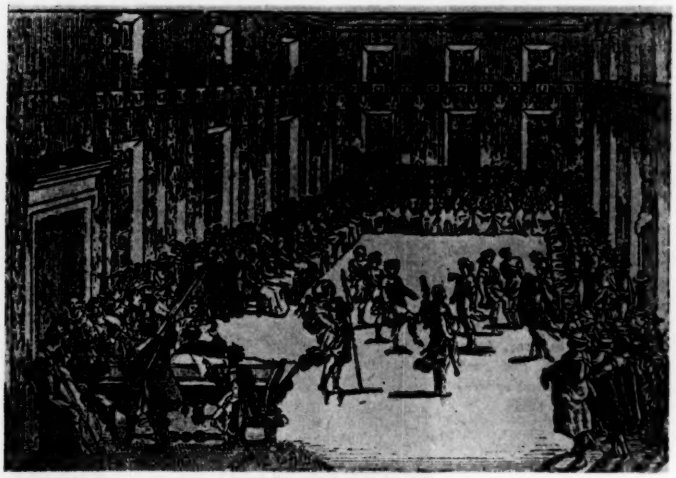
A British Galaxy

Among British divas was Elizabeth Billington (c. 1768-1818), first a pupil of her father Weichsel, a clarinetist, then of Johann Christian Bach. Of her we note that she was handsome, had a compass of three octaves, a-a", sang first in Dublin, later at Covent Garden (1786) and retired after her many triumphs in 1818. She was particularly successful at the San Carlo in Naples, where her beauty attracted the romantic interest of the King.

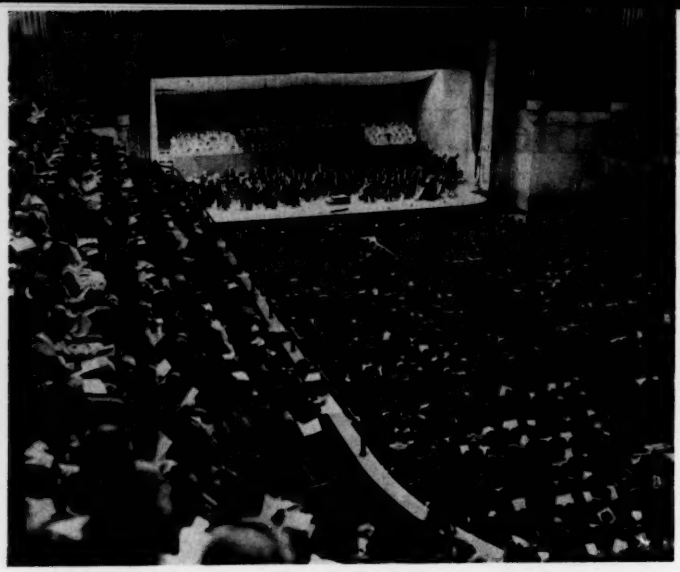
Another charmer was Anna Selina Storace (1766-1817), an English coloratura soprano of some fame, whose brother was the composer Stephen Storace. She sang with great success in Continental cities, and was the original Susanna in Mozart's Marriage of Figaro. Another singer in that production was the amiable Irish tenor and composer Michael Kelly (1762-1826), a member of the Vienna Court Opera and a friend of Mozart, who has left us a moving account of the premiere.

Perhaps the voice one would like most of all to hear—because of the many pathetic circumstances attaching to her life and widowhood—was that of Constanze Mozart(née Weber) (1763-1842), as she sang the soprano role in Mozart's C minor Mass in Salzburg, 1783. Poor, improvident Constanze, so much beloved by one of the choicest spirits in all music! She appeared after his death in several concerts of his works under her direction. Though she sold his manuscripts to André for a song, "to ease her penury," she aided her second husband, Nissen, to collect materials for a biography, and, after the latter's death, saw it through the press. And, ironically, though she was always ill and taking cures (with Mozart's devoted solicitude), she outlived him by nearly half a century.

R. M. KERR.



A COURT BALLET



AN AUDIENCE IN WORCESTER MEMORIAL AUDITORIUM listens, engrossed, to a Festival concert.

Popular Works, Classics Share Worcester Lists

WORCESTER, Mass.—Some odd programming resulted at the first subscription concert of this year's Worcester Music Festival at the Worcester Auditorium, when, for the Copland Concerto for Clarinet and Strings, was substituted a popular medley of The Man I Love, I Only Have Eyes for You, Dizzy Fingers and The Henderson Stomp. Soloist Benny Goodman had already distinguished himself with a musicianly reading of the Mozart Clarinet Concerto in A major earlier in the evening. Since the program assured the audience that the Philadelphia Orchestra under Eugene Ormandy can play this music "like a real dance band," Mr. Goodman must have been more than gratified with the orchestral support as he weaved his way backward and forward at the "mike" for the best of all possible effects.

Another unique effect of the list came when Death and Transfiguration by Richard Strauss was placed after Zez Confrey and Fletcher Henderson. It is to the credit of the Philadelphians that they took the quick "about face" in stride to produce some first class playing. The opening Prokofieff Classical Symphony, and Polka and Fugue from Schwanda by Weinberger, also were done with the relaxed virtuosity for which the orchestra is famous.

Elijah Sung

When Carl Zerrahn conducted the first complete oratorio for the Festival back in the 'sixties, the orchestra numbered six players—the Mendelssohn Quintet plus a doublebass. Showing how emphasis has shifted in the 92-year-old series, the second program this year listed the Philadelphia Orchestra and the Worcester Festival Chorus, in that order, for Mendelssohn's Elijah. The festival music director, Boris Goldovsky, conducted the dramatic work with authority and poise, the chorus singing correctly and well. In the title part, Mack Harrell lacked only more fervor to be completely convincing. The soprano, Irmgard Seefried, impressed vocally in her second American appearance. Anna Kaskas sang in devoted style, and tenor Paul Knowles had, above all, the virtue of clear enunciation.

Artist's Night and Finale

Risë Stevens was the lure that attracted a full house for "Artist's Night." The noted mezzo presented two operatic groups and was forced to two encores by the audience's enthusiasm. Orchestral works were the Beethoven Coriolanus, Chausson's Symphony in B flat and Suite from Rosenkavalier by Richard Strauss.

Closing night was all-Tchaikovsky. After Ormandy opened with the rather blatant Overture to Oprichnik, Mr. Goldovsky took over the podium for the final choral offerings. Hymn of Praise suffered from a misguided addition of a wind band to the a capella work, but the singers turned in their best work of the week in two excerpts from Eugene Onegin. The Chorus of Maidens was done with finesse and beauty while the Peasant Chorus had just the right tone and timbre.

Possibly Claudio Arrau is not at his happiest in the Tchaikovsky Piano Concerto, but the audience tendered him a real ovation just the same. After the concluding Symphony No. 5, performed with dash and brilliance, the hearers gave its distinguished orchestral visitors every evidence of respect and affection.

"Music You Asked For"

To complete this summary, Alexander Hilsberg conducted for a pre-subscription concert on Oct. 22—"The Music You Asked For." While there was some rumor in the lobby that only about a hundred persons asked for anything at all and then didn't get what they asked for, the list had plenty of popular appeal—Tchaikovsky Romeo and Juliet; Gershwin Rhapsody in Blue, with Eugene List; Nutcracker Suite; Liszt's Les Preludes; and, for choral works, items by Vaughan Williams, Parry, and Negro Spirituals with Boris Goldovsky at the helm. This program, possibly, could have been titled, "The Music You Ought to Have Asked For."

Hilsberg also conducted the concert for young people, "Forming an Orchestra," which mixed in some instrumental information with the amusing and entertaining selections. J.W.-T.K.

Opera Guild Gives Plans

The Metropolitan Opera Guild held its annual membership meeting on Oct. 31. Mrs. John T. Lawrence, first vice-president, presided in the absence of the president, Lauder Greenway. Lucrezia Bori, honorary chairman, greeted the members, and speakers included Margaret Webster, stage director at the Metropolitan, and Reginald Allen, executive secretary of the administration staff. There were songs and arias by Mildred Miller, George London and Nell Rankin, with Josef Blatt as accompanist. Mrs. Walter Sands Marvin, vice-president of the guild, and Mrs. John DeWitt Peltz, director of publications and editor of Opera News, also spoke. Mrs. Lawrence outlined the 1951-52 program, which includes a luncheon at the Waldorf-Astoria, with Mrs. August Belmont presiding, on Dec. 3; working rehearsals, Dec. 6 (Manon) and Feb. 8 (Otello); student performances, Feb. 19, 26, March 4, 14 and April 4, the operas being Traviata and the double bill Cavalleria Rusticana and Pagliacci. The guild will sponsor two benefits, Carmen, Jan. 31; and Alcestis, March 4.

AMONG THE SOLOISTS AT THIS YEAR'S SERIES . . . L. to r., Mack Harrell, baritone, Irmgard Seefried, soprano, Anna Kaskas, contralto, and Paul Knowles, tenor, heard in Mendelssohn's Elijah.

New Aida Opens 'Met'

By Mary Craig

FOR the seventh time in its illustrious decades of performances the Metropolitan opened the gala winter season on Nov. 13 with a special performance of Verdi's Aida, and the success of the evening confirms the old adage that the seventh wave reaches highest on the shore.

Commissioned for the opening of the Suez Canal, the score was premiered in Cairo, Egypt, on Dec. 24, 1871. The famous Canal is currently front-page news and the choice of opera is coincidentally appropriate. Eighty years have not dimmed the splendor of the work.

In this 67th year of the Metropolitan we are offered what is stated to be a completely new production, in staging, sets, costuming. Rolf Gerard, who designed scenic effects and costumes seems, except in the Triumphal Scene, to have planned to use dull shadings for background and sharp colors for costumes. The action commences in a courtyard, walled in deep-hued sandstone carved with Egyptian figures and with three of the principals in bright garnet and blue.

Scene 2, the consecration of Rhadames as leader of the army, had various levels, with the chorus of chanting priests banked above stage; the Temple Dancers on the boards and the Priestess singing, as usual, backstage. The god Ptah was a black silhouette with his back to the audience. (We had a feeling that *he* wasn't going to like this situation!) For this listener, the whole effect was less impressive than the former open-spaced temple view.

Tent for Amneris' Bower

Amneris' bower (Act II) was a huge gauze tent, a draped transparency through which, at the conclusion of the duet sequence, the buildings of the city and the double thrones of Egypt become visible. As the tent is raised, the scene becomes gorgeous in lighting and color against a brilliant blue sky. Several levels are employed; the King, in gold attire on the high throne against the central pylon; Amneris seated at lower center; battlemented ramparts on either side with the scarlet-clothed trumpeters sounding from the top levels.

The Nile episode (Act III) had a cloudy grey-blue backdrop with a huge sail of a felucca outlined against the sky, a rather workaday setting on a quay with a few packing boxes, instead of the usual lush palm-fringed scene. The final act scene in the Judgment Hall had two levels done in black and gold, with the large golden figure of the god seen between two pillars.

Although the designs were interesting and unusual, particularly in the smaller items such as headdresses, insignia, and costumes of soldiers and Nubian guards, the stage appeared cluttered much of the time, and despite the spacious simplicity of the built and stylized settings, at times gave a feeling of lack of scope and perspective.

Stage Direction and Musical Reading

Margaret Webster, who staged last year's Don Carlo, was responsible for the restudied stage direction. On the whole, there seemed little change in much of the traditional action. Entrances were frequently made opposite to those customary, but these were due to the new sets, and were often less effective than of old. The regiments marched a little more in strict tempo; the High Priest properly knelt in the Consecration Scene; Rhadames sat composedly during Aida's pleas for flight; Amneris, who perhaps logically occupied a throne less lofty than that of god-like Pharaoh in the Triumph Scene, did much stair-climbing; others' arms went up in the gestures hallowed to opera much the same as ever.

The performance moved briskly. Fausto Cleva directed with incisive beat and suave rhythmic detail. He kept his instrumental ensemble under restraint during Overture and Act I. The succeeding acts found the orchestra sounding in the full, resonant glory of the magnificent score.

Cast Includes Newcomers

Heard in the main role was Zinka Milanov, whose voice sounded clear, fresh and lovely; the purity of quality in the pianissimo work was entrancing. She is a routined Aida and carried tonally above the ensemble with ease. In debut in a regular stage role at the Metropolitan was Elena Nikolaidi, also a sure, experienced artist. The contralto brought beauty of person, warm, voluminous tones, and a wide range to the Amneris part. She showed facets of skillful character delineation, and promises to be an asset to the roster. Mario Del Monaco, heard briefly last season, was a handsome Rhadames, with clarion top notes and a sense of the histrionic which makes his work intense and interesting. Also new to the Metropolitan was Canadian-born George London, for whom we offer all praise. Handsome in bearing, with a sense of stage and a really great baritone voice, this young singer as Amonasro revealed gifts that augur a splendid career.

The remainder of the excellent cast included sonorous-voiced Lubomir Vichegonov, as the stately King; Jerome Hines, singing the High Priest Ramfis with a deep, golden quality; Thomas Hayward, clear-toned in the short part of the Messenger; Lucine Amara, sure in voice and pitch, as the Priestess. Besides the generally fine choral work, other vocal high points were the unit of men singers in the Temple scene and the plaintive, lovely-voiced chorus of Ethiopian prisoners in Act II.

The choreography was by Zachary Solov, the best of this being the Triumphal Scene sequences, especially the episode with the exquisite young dancer in leopard skins and the jet-black duo.

PART OF THE TRIUMPH SCENE from the Metropolitan Opera's new production of Aida, which opened the season on Nov. 13. The photo was taken during a stage rehearsal. Below, three of the principals: l. to r., Zinka Milanov as Aida; Elena Nikolaidi as Amneris, in her first operatic appearance in New York; Mario Del Monaco, Rhadames, joining the company as a regular member.

Paris in the "Golden Days"

By Isidor Philipp

DURING a career which extended over a lifetime, from my student days to the present, I have had opportunities to become acquainted with all the French composers. There are two, however, with whom my friendship was particularly close, and remained enduring and faithful until their deaths—Saint-Saëns and Widor.

Saint-Saëns was a friend of law and order, an enemy of bombast and platitude. We knew his burning hatred of humbug. From the beginning to the end, he preserved an admirable clarity of style, and remained wholly faithful to his ideals.

I remember the surprise of a musical gathering at the home of Walter Damrosch, when, at our host's request, I played with Albert Spalding the Sonata in D minor for piano and violin. Everyone admired the lyric grace, the delightful imaginativeness of this work, very little known in America. And to think that the following ridiculous statement was allowed to appear in one of those amazing musical dictionaries: "Saint-Saëns is facile and superficial in conception, platitudinous and banal in expression and is well nigh valueless as a contribution to pianoforte music." Did the author of such a statement ever hear of the five Piano Concertos, of Henry VIII and Samson, or The Deluge and the C minor Symphony? How those lines would have amused Saint-Saëns! I can hear him:

"Never mind . . . I can wait. Time will tell" . . . he said.

As a virtuoso Saint-Saëns was extraordinary. His piano playing was rhythmically incisive, pure, simple; in certain pieces he was inimitable. Beethoven, Schumann, Mendelssohn were as familiar to him as Mozart, Rameau, Couperin and the other 18th century harpsichordists or the great classics. It was also bewitching to hear him playing on the organ of Saint-Séverin the Fantasie on the chorale of Meyerbeer's Prophet by Liszt, one of the most difficult organ works. He had curiosity for all music and was eager to know the latest compositions.

A Temperamental Teacher

His mind was so vivid and exact that the clearness of his criticism compelled the student to understand and make progress. When teaching, Saint-Saëns allowed not a single mistake to pass in silence. Often, after scolding and reproaching, he would leave the studio, slamming the door behind him. But . . . his kindly mother brought him back, and the lesson would begin again. I always felt in his presence that I was before greatness and genius. . . .

Saint-Saëns altered but little, if at all, during the greater part of his long career. His art was never revolutionary. Through an enormous quantity of works his personality shines unchanged, striking, imposing. His penetration, his analytical consideration of composers was extraordinary, whether it was Wagner, Meyerbeer or Offenbach, Haydn, Mozart or Rossini, the clavecinists or Liszt, who came under his scrutinizing eagle eye. Organist, pianist, astronomer, critic, he was also a brilliant writer who left three volumes of interesting Souvenirs, and a profound philosophical book, Problems and Mysteries.

Far-travelled Virtuoso

It has been said that "life begins at forty." One might add that it often goes on, and very actively, at twice that age.

Saint-Saëns was still composing, travelling, giving concerts when he turned the corner of his eighth decade. What a lesson in energy his last years were! It seems utterly impossible that a life could be as full as his. Sometimes I received a book which he sent from Buenos Aires, a quaint penholder from Ceylon, a postal card from the Canaries or a new composition from Cairo. It was from the latter city that he sent me the manuscript of his Souvenir d'Ismailia, a brilliant number which should figure more frequently on concert programs. When death struck him suddenly in Algiers in 1921, he was on an organ concert tour, and the preceding night had played some difficult pieces by Bach; afterwards, he went to a café to sit with the actors and actresses of the Grand Guignol company, taking part in their lively conversation. Before retiring, he took care of a heavy mail which had accumulated for several days.

Faithful Letter Writer

On Friday, Nov. 16, 1921, he was full of life and gaiety. After dinner he sang some arias from one of Verdi's operas. "How splendid it would be to die playing and singing," he said to his valet Jean. He went to bed and suddenly felt uncomfortable. The doctor came: "Nothing alarming. . . ." But one hour later Saint-Saëns called: "Jean, I am suffocating. . . ." His head fell on the pillow. He had left us. . . .

Sylvain Dupuis, director of the Liège Conservatory, and I, two days after his death, received his last letters, thanking us for a concert given in Liège at which his five Concertos were played by five of my pupils. . . .

He once in a letter gave the genesis of his concertos as follows:

"The first one was inspired by the Forest of Fontainebleau. The second was originally conceived for pédalier-piano, and your scrutinizing eye can easily detect traces of that early destination in the first movement. The beginning of the third concerto was inspired by the rustling of an Alpine cascade. The fourth concerto has no story. The fifth and last is something of a musical travelogue: it was inspired by Egypt and even the Far East. The phrase in G major of the andante is a Nubian love song which I heard as I was travelling down the Nile in a dahabieh. Since I had a pencil but no paper, I jotted it down on . . . my cuffs!"

First Meeting with Widor

In 1886 I had an opportunity to read a piano concerto by Charles-Marie Widor. The work pleased me tremendously. . . . I set to studying it and meant to suggest performance to a conductor. . . .

I sent him a few lines and promptly received an answer granting me an ap-

THE INVETERATE TOURIST . . . Saint-Saens in Athens, during a visit in 1919, at the age of 84, surveys the ruins of an ancient civilization.

Ed. Note.—Isidor Philipp, distinguished pianist and keyboard mentor, who has been called "France's most illustrious piano master," celebrated his eighty-eighth birthday anniversary on Sept. 2. Long a prominent virtuoso and gifted composer in many forms, he was for many years after 1903 Professor of Pianoforte at the Paris Conservatoire. His pupils include a hundred or more names eminent in various musical fields. M. Philipp's technical works are exceedingly popular, and are credited with having reduced the science of piano technique to a new degree of perfection and precision. He has been resident in New York for some years, where he has continued his work as editor, composer, and master teacher of piano. He is famed for his editions of various masters, has taught at the American Conservatory in Fontainebleau, and in master classes in Boston, Chicago, New York and Montreal. An officer of the Legion of Honor, and holder of other honors, he has numbered many famous folk in music among his friends. Among the most treasured was Busoni, a fraternal relationship which, in Philipp's own words, "was an important chapter of his life." He enjoyed also associations of many years' standing with Paderewski, Godowsky, Rosenthal, Sauer, Ignaz Friedman and others.

pointment. Widor then lived in back of Saint-Sulpice, at 8 Rue Garancière, one of the oldest streets in Paris. In this magnificent palace, which had belonged to Sophie Arnould—the singer famous for her beauty, the interpreter of Gluck and Rameau—a stately house which had been reduced to serving for purposes of trade, he occupied a modest little apartment on the fifth floor, and, on the ground floor, a large room which he called his "den" and in which he had an Erard grand piano and a pédalier, a worktable and some chairs. On the wall there were hung a number of invitations from the "great names" of France.

Widor received me cordially, listened to me, and said with a touch of melancholy, "The journals hardly spoil me with too much attention. . . ." He invited me to come back, and from that occasion dated a friendship destined to last without a break until his death.

He was already regarded as the most distinguished organist of France. His Symphonies for Organ—the title was invented by him—were widely played and had a considerable influence on organ technique and registration. These works in a new form, in which everything is constructed with an assured skill and rare knowledge, with their pages of both powerful and delicate expression, were immediately adopted by the organists not only in France, but in England, in America, in Germany. . . . He was moreover the composer of an opera, Maître Ambros, on a libretto by his friend François Coppée, and of La Korrigane, which had exceptional success at the Opéra.

Widor's clarity and simplicity, his wit, his erudition—he amused himself by writing Latin verses and had not forgotten his Greek—were not to the liking of everybody, for as Saint-Saëns had said, he was "distant," I should rather say, timid. Much sought in the highest social circles, he was greeted every Sunday at his organ, where he arrived punctually fifteen minutes before the High Mass, by a number of aristocratic ladies or by artists who came to hear his masterly playing and his astounding improvisation.

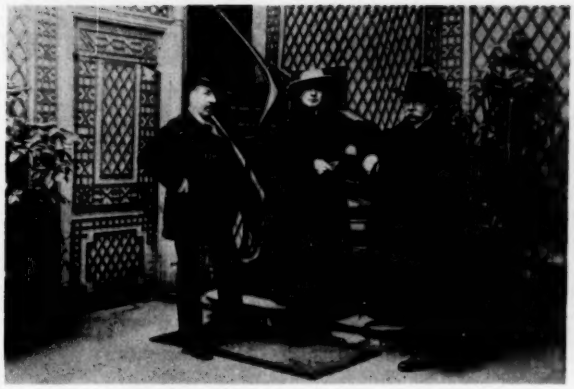
A Musical Controversy

At this moment, French music was in full ferment. A war was going on between the followers of César Franck, led by D'Indy, against the composers of the Société Nationale, Saint-Saëns, Massenet, Lalo, Delibes. . . . Widor took no sides, asking only to be allowed to work in peace. For he worked without interruption, producing symphonies, sacred music, chamber music, concertos, songs—writing interesting articles in L'Estafette, whose music critic he was. His life was difficult—other artists envying his position in the world, angry because he lived retired and independent, agitated against him.

His music, save for the Organ Symphonies, was played in mere driblets. . . . From time to time an orchestral poem appeared on the programs of the great orchestras—the Colonne, Lamoureux, or that of the Conservatoire. . . .

I played his Fantasia, which was dedicated to me, in London with the Philharmonic Society, following the initial presentation at the Concerts Colonne, and the work was particularly well received. The same year Widor conducted at the same concert his symphony subtitled "La Nuit de Walpurgis."

When he was nominated to the Institute he was beaten after a close contest by Gabriel Fauré, who thanks to the influence of his father-in-law, the great sculptor Frémiet, had obtained an important number of votes. But when there was a new vacancy Widor was elected, and in 1914 he was urged to accept the post of permanent secretary of the Académie de Beaux-Arts. At the Conservatoire he had succeeded César Franck as professor of organ, and upon the appointment of Théodore Dubois as Director, he gave up the organ class to devote himself to that in composition. In both classes he was a teacher loved and admired by his students.



A FAMOUS THREESOME . . . At luncheon in Foyot's Restaurant in Paris, some thirty years ago—L. to r., Charles-Marie Widor, Ferruccio Busoni, and Isidor Philipp.

Widor's lectures at the Académie were little masterpieces, distinguished by the linguistic elegance of an Anatole France. He held his class at the same hour as I did, at the Conservatoire. Every Monday he would knock at my door and for half an hour we would walk up and down relating to each other—to the despair of my students—little bits of chit-chat that had come our way since our last meeting.

Celebrities Round the Board

Widor was a man of steady habits. For many years he took his daily lunch at Foyot's, the famous restaurant of the Latin Quarter. I used to join him regularly once or twice a week. There was always a distinguished crowd: many senators who stopped there before attending the session of the Senate across the street; painters, sculptors, well-known artists, some of whom came to our table for a chat, or waved a friendly good-bye as they left. There I saw Alexandre Dumas, Jr., deliciously witty; Forain mischievous; Maupassant gloomy and silent; the two celebrated painters, Carolus Duran and Humbert; Massol, the distinguished scientist from Geneva; Emma Calvé, whose creation of Carmen may never be equalled; Nikisch, Glazounoff, Safonoff, Jean de Reszke and his wife; Henri Büsser, André Gédalge, E.-M. Delaborde, Sir Henry Wood and Busoni, Godowsky and Albert Schweitzer when they were in Paris. The conversations were interesting, often fascinating, sometimes turning into impassioned artistic debates.

In later years Widor changed restaurants and first adopted the Café de Paris, where the atmosphere was different and we had more privacy; ultimately, the Restaurant Lapeyrouse, along the Seine near the Institute. . . .

His conversation was charming. I never met a person whose manner of telling a story was so piquant, so witty.

Nostalgic Promenades of Yore

Better than anyone, he knew his "Vieux Paris" and occasionally, when both of us were free during the summer months, we took long walks through the old quarters, from Notre Dame to the Sainte-Chapelle, then proceeded to Saint-Séverin or Saint-Germain-des-Près, to wind up in the Louvre or the Tuileries. We could never stop wondering at the beauties of our marvelous capital, and often came back to Notre-Dame, so different from the magnificent English cathedrals or the sombre, tragic churches of Spain; different, too, from Chartres or Bourges, Albi or Rheims, but equally beautiful. Widor knew the history of every stone; like Anatole France, he could conjure up the past as we walked along the winding streets, and tell the names of those who had lived there.

Sometimes, after strolling through the Isle St. Louis, we followed the Rue Saint-Antoine to the Place des Vosges, the former Place Royale, still beautiful; on other days, we went up the Boulevard Saint-Michel to the Luxembourg Gardens, then down to the Seine embankment and the picturesque quais with their bookstalls and antiques stores. Finally we strolled toward Saint-Sulpice, Widor's beloved church with its gorgeous organ.

Master in the Organ Loft

Widor, who looked upon Saint-Sulpice as his home—for sixty years he mounted with a sprightly step the difficult stairs leading to the great organ—had two habits. Before leaving the church he would pause with his friends before the magnificent mural painted by Delacroix in the Chapel of the Angels, making his guests admire it. "Isn't it worthy of Rubens?" he would say. And he would go to the clavecin of Marie-Antoinette, which he had placed in one of the small chapels, and would play a few measures of the Mozart Sonata in A, saying over and over: "Yes, yes, he was the god of music!" . . .

What nostalgia, what sadness I feel within my soul when I remember those days, recapturing the memories of my youth, still so near but already so far! Will our Paris ever come back to the glorious epoch of 1900?

Buenos Aires' Season Offers Rare Contrasts

By Jorge M. White

BUENOS AIRES.—The premiere of a ballet with music by Boris Blacher, modern German composer, and with Tatiana Gsovski as choreographer, was an important event of the Teatro Colon season. The composer, who worked with the ballet director in preparing the production, has provided an atmospheric composition of originality in the modern style, and this was mated to a forceful scenario based on Shakespeare's tragedy. Victor Ferrari's dramatic portrayal of the protagonist, Adele Adamovska's delicate Ophelia, Maria Ruanova's strong portrayal of the Queen, Enrique Lommi's delineation of the ungrateful role of the King, and Jose Neglia's athletic Laertes, were features. Martini conducted the difficult score. The evening was completed with a pleasant dance version of Strauss' Bourgeois Gentilhomme suite, with choreography by Margaret Wallman and *regie* by Otto Erhardt.

Native Opera Premiered

La Cuarterona, a new opera with both text and music by the Argentinian composer Juan Garcia Estrada, was another Colon feature. Unfortunately the score, though technically well built, exhibited several influences and its excessive dimensions exhausted the audience. The cast was meritorious and included Zaira Negroni, Odilio Frey, Carlos Feller, Pindaro Hounau, Jorge Danton and Felipe Romito. New decors by Mario Vanarelli provided a spectacular frame. Aldo Bonifanti was the able orchestral leader.

Mozart's Nozze di Figaro was given in spirited style under the baton of Juan Emilio Martini. Brilliant singing and lively action characterized Nilda Hoffman as Susanna, Delia Rigal sang with restraint as a decorative Countess. Renato Cesari's rich tones and distinguished action won favor as the Count. Angel Mattiello was misscast as Figaro, as the tessitura is too low for his voice. Dr. Erhardt's *regie* and Basaldúa's sets gave authentic rococo graces to the presentation.

Works by Janacek, Mozart, Strauss Sung

The German wing gave a revival of Jenufa, the Leos Janacek opera so successfully premiered last year here. The current version as a whole attained a dignified level under the direction of Dr. Karl Böhm. The orchestral playing was marked by variety of expression and sense of color. A new cast featured Christel Goltz in the title role. Her singing throughout was marked by clarity and good quality of lyric tone. Res Fisher's Kostelnicka dominated the second act with a highly dramatic conception and warm tonal production. Lorenz Fehenberger gave a first rate vocal interpretation of Latza. Ruzena Horakova, Angel Matiello and Walter Ludwig completed the principals who followed the intelligent stage direction by Dr. Erhardt.

Mozart's Die Entführung aus dem Serail was restored after a long absence. The scintillant work had a brilliant reading under the baton of Dr. Böhm. Walter Ludwig as Belmonte made a handsome figure and sang with polished vocalism and accurate regard for style. Joseph Greindl was a sonorous, mirth-provoking Osmin. Nilda Hoffman's ideal Constanze revealed brilliant voice, soaring to high notes with limpid ease. Olga Chelavine displayed her usual charm and finish as Blonde. Dr. Erhardt, who was responsible for the lively staging, also assumed the part of Selim.

The series reached its climax with the revival of Richard Strauss' Elektra. Dr. Böhm put a wealth of grandeur and emotional feeling into his interpretation of the towering score, and the glorious music was heard in its full splendor. Dr. Erhardt's effective stage management provided an impressive picture of the absorbing drama.

Mme. Goltz gave, histrionically and vocally, an emotionally stirring performance of the taxing title role, but did not efface memories of the unforgettable Elektra of Rose Pauly. Mme. Fisher's Clytemnestra had tragic intensity and warmth of utterance. Sofia Bandin was misscast as Crisosthemis in spite of her meritorious efforts. Kronenberg (Oreste) and Fehenberger (Aegisto) completed the principals.

Lohengrin Provides Finale

The operatic series came to an end with a tonally magnificent presentation of Lohengrin, also under the baton of Dr. Böhm. Fehenberger delivered the Silver Knight's music with powerful, clear tones and true lyricism. Mme. Goltz, a versatile singer, supplied a moving and beautifully intoned Elsa. Mme. Fisher registered impressively as Ortrud and was the recipient of an ovation after the Invocation of the second act. Kronenberg (Telramund) and Greindl (the King) completed the cast, with Angel Matiello, who voiced the Herald's proclamations with eloquence and volume. The chorus, trained by Tulio Boni, gave a magnificent performance. Unfortunately a regisseur was missing, and the stage action lacked character.

Orchestral Series

The orchestral concerts of recent weeks have been notable. As previously chronicled in Musical Courier, the climax of the series by the L. R. A. (State Radio Orchestra) came with the local debut of Dr. Heinz Unger, a vital musical figure, whose conducting of Berlioz, Brahms, Turina, Tchaikovsky, Mahler, Mendelssohn and Drangosch works, was climaxed in a final Beethoven Festival that evoked such a degree of enthusiasm that the concert had to be repeated.

The two programs led by Erich Kleiber with the State Orchestra proved that he is at the zenith of his brilliant career. His readings of Borodin, Strauss (Oboe Concerto with Pedro di Gregorio as consummate soloist) and Mozart Concerto for Piano and Orchestra (K. 453), with Florencia Raitzin at the keyboard, also novelties by Floro Ugarte (Tango) and the late Celestino Piaggio (Overture), were superb. Otto Klemperer returned after 20 years' absence as leader of the Asociacion Wagneriana Orchestra in Beethoven's First and Ninth Symphonies, also works of Mendelssohn, Mozart, Strauss, Brahms and Wagner, displaying expressiveness and fervor. He led a concert of the Amigos de la Musica Orchestra which attained the highest levels.

Désiré Defauw, the most active among the visiting batonists, was heard with four orchestras—the Amigos de la Musica in the Frank Martin Ballade for Cello and Orchestra (local premere)

BATONISTS IN BUENOS AIRES VISITS . . . L. to r., Erich Kleiber, Otto Klemperer and Désiré Defauw.

with Aurora Natola as first-class soloist, and the Francaix Concertino, presenting Pia Sebastiani as brilliant pianist. His other appearances were with the L. R. A. Orchestra (Schumann, Brahms and Franck Symphonies, the Firebird of Stravinsky and Shostakovich First, also the premiere of Jacobo Fischer's Salmo de la Alegria); with the State Orchestra in the Brahms Double Concerto (Pierre Fournier and Carlos Pessina as eminent soloists), and the Municipal Orchestra, with Byron Janis as the brilliant performer in the Beethoven Third Concerto.

Nino Sanzogno appeared at the Asociacion Wagneriana as leader of a program of Pergolesi and Verdi, with Nilda Hoffman, Ruzena Horakova and Nicola Rossi-Lemeni as vocal soloists.

Recitalists Applauded

The recitals by Pierre Fournier, cellist, were among the greatest artistic experiences of this or any other season. His musicianship, intellectual grasp and glamour of performance were outstanding. Alfredo Rossi was an ingratiating pianist collaborator. . . . Other first-rank cellists were Aurora Natola, who appeared at the Colon with Donato Colacelli as accompanist, and Antonio Janigro at the Ariel with Leo Schwartz at the piano. . . . William Kapell reappeared at the Colon after an absence of three years to the great delight of his admirers. . . . Pia Sebastiani's brilliant tonal qualities and consummate craftsmanship at the keyboard were well in evidence throughout a program which included the Bach-Busoni Chaconne, two Scarlatti Sonatas, Schumann Fantasie, four Debussy excerpts and two Blues by Copland. . . . José and Amparo Iturbi appeared in joint recitals; José as conductor and soloist of a Mozart Concerto and the Beethoven Third Concerto, and as conductor of the Grieg Concerto with Amparo as soloist.

Fischer Hall Adds Box Office

Carl Fischer Concert Hall Bureau has added a box office to its facilities. Located on the main floor, the box office will make available tickets to either the Concert Hall or Sky Room events.

NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Oct. 25, E.—French music formed the bulk of the list. Following Pierné's orchestration of Franck's Prelude, Chorale and Fugue, the chief novelty was Vincent D'Indy's Wallenstein, symphonic trilogy, presented in honor of the composer's birth centenary. Later came Dukas' Sorcerer's Apprentice, and the Schumann Piano Concerto, with Aldo Ciccolini as soloist.

Pierné's adaptation of the Franck piano classic stressed certain dated elements in the work, which when enlarged on the canvas of a large orchestra, and not handled with particular subtlety, become more apparent. D'Indy's trilogy, though in some details quite imaginative, is more interesting historically than as living music. The often empty decorativeness of the design becomes at last boring. The Dukas scherzo, because of some unusual tempi chosen, was less than brilliant in its reading.

Mr. Ciccolini, remembered from his appearance with this orchestra last season in Tchaikovsky's Concerto No. 1, again exhibited remarkable technical facility, but the Schumann music did not seem close to his heart. Real romantic feeling was missing; the final movement, played with brilliance and delicacy, fared best.

At the following Sunday matinee concert, Mr. Ciccolini was heard in the Liszt Concerto No. 2, a performance of spirit and aplomb. Otherwise the program was the same. H. W. L.

Oct. 27, E.—Constance Keene for the first time appeared as soloist with the Philharmonic, playing Chopin's Concerto No. 2, in E minor. She gave the work an exemplary and beautiful reading. The delicacy and colorfulness of her touch, together with a musical conception which uncovered the deepest meaning of the work, was supplemented most successfully by Mr. Mitropoulos' accompaniment, sensitive and understanding. The performance was received enthusiastically by the sold-out house. The other works were again the Franck-Pierné Prelude, Chorale and Fugue and D'Indy's trilogy, Wallenstein. H. W. L.

Nov. 1, E.—Mitropoulos opened the concert with a devout reading of Franck's symphonic prelude to The Redemption—music of religious introspection, despite certain rather pompous dress reminiscent of grand opera.

Another work based on a devout theme was the novelty of the evening—the first suite from Stefan Wolpe's ballet The Man from Midian, which depicts the personality of Moses. Showing thorough craftsmanship, abounding in clever contrapuntal combinations, and orchestrated with a sense of color and contrast, it nevertheless lacks real inspiration and is calculated and often crass-sounding. In a theatrical performance of the ballet, the music may serve as serviceable accompaniment, but as concert fare it fails to impress.

Saint-Saens' Symphony No. 2, in A minor, closed the evening. This is a charming piece of classic bearing, not exciting, but at every moment pleasant to listen to.

Gregor Piatigorsky, as soloist, played Haydn's Concerto for cello and orchestra with consummate mastery, musically and technically. But soloist and conductor apparently conceived the work in serious vein, and stressed this point, depriving their reading of some of the desirable lightness and charm. H. W. L.

Nov. 4, A.—The list repeated the Franck, Wolpe works, Rimsky's Capriccio Espagnol. Piatigorsky played the Schumann Cello Concerto—a reading of comprehending and mellow sort, evoking the authentic mood of this noble and richly designed work. The orchestra accompaniment was also a finely fashioned one under Mr. Mitropoulos. There was acclamation at the close. R. M. K.

Wheeler Beckett Orchestra, Wheeler Beckett conducting, Oct. 24, A.—A children's concert under the auspices of the New York Youth Concerts Association presented the conductor's arrangement of a Purcell Trumpet Prelude, noble music of an earlier era. Mr. Beckett was also represented by a colorful Cinderella Fantasy. The program ranged widely from the Larghetto movement in Beethoven's Second Symphony and Grieg's Peer Gynt Suite to Johann Strauss' Tales from the Vienna Woods. Between numbers the conductor gave a running commentary on the music. The young audience manifested keen interest. D. T.

Alfred Breuning, N. Y. debut, Oct. 21, A.—The young violinist, assisted with finesse by David Garvey at the piano, offered a program of great variety. Mr. Breuning, who is concertmaster of the N. Y. City Opera, has a pleasing stage personality. He gave his best in Chausson's Poème. Here his greatest asset, a warm and beguiling tone, was evident throughout, also an apparent affinity with romantic music. The same assets were noticeable in a group of short pieces by Kreisler, Debussy and Wieniawski, and the ensuing encores. Mr. Breuning's bow to contemporary music was made with understanding and fine musicianship—if not always complete success—in Copland's Sonata and Bartok's Second Rhapsody. He opened his program with Bach's Sonata in G minor for violin solo, in which a tendency to romanticize and a not always perfect pitch (perhaps attributable to initial nervousness) marked his effort. The sizable audience gave cordial applause. H. W. L.

Perry O'Neil, Oct. 23, E.—The pianist must be admired for the musicianship and daring with which he designed his program. There was no routine pattern to a list which started with five Preludes by Debussy, continued with a Suite Suburbis by the Catalan composer Mompou and closed the first half with MacDowell's Sonata Eroica. The second began with Bach's Toccata in E minor, followed by the premiere of Three Etudes by Virgil Thomson and ended with two Mazurkas and the Scherzo in C sharp minor by Chopin.

Unfortunately, the choice of works was not always happy in relationship to Mr. O'Neil's undeniable talents. His technic is solid and dependable, his musicianship beyond question. But he lacks the ability to project his intentions effectively, especially in a huge auditorium such as Carnegie Hall. He has not the colorfulness to realize the many shades of Debussy's palette, nor the grandeur to fill the semi-heroic monumentality of the MacDowell Sonata. Mr. Thomson's Etudes are pleasant pieces to listen to, but too small in scope to be effective in the concert hall. H. W. L.

SOLOIST WITH ORCHESTRA . . .
Donna Grescoe, Canadian violinist, opened the concert series of the Jersey City Philharmonic on Nov. 14 as guest artist.

Max Pollikoff, Oct. 29, E.—Violin-playing of real competence, if not impeccability, enhanced a program divided between familiar music and novelties. Outstanding among the first performances was Henry Cowell's Set of Two, comprising a gently rhapsodic Andante and a quivering and fluttering Allegro. Lou Harrison's Polka en Rondeau had wit, sophistication, and a neat, modern manner. Mr. Pollikoff's Israeli Air and Dance seemed a typical, energetic elaboration of an earthy folk tune. Carlos Chavez' Sonatina combined Indian melodies and rhythmic and coloristic effects on insistent patterns and relaxed or impassioned moods. In general, the violinist and his estimable accompanist, Leopold Mittman, brought tonal variety and sweep to their offerings. There was a smooth line throughout tricky sections of the Finale of the Mendelssohn Concerto. Yet the slow movement emerged a shade too reticent. And, in parts of the Bach Sonata No. 6 in E for violin solo, Mr. Pollikoff might have employed greater care and distinctness in nuance and accent. E. B.

Raymond Lewenthal, Oct. 30, E.—Mr. Lewenthal's fleet fingers are capable of solving technical problems with greatest ease, and his sensitive, colorful touch lends tonal variety to his interpretations. His virtuosity is at present unquestionably the backbone of his remarkable audience success. In three sonatas by Scarlatti he convincingly showed these assets, elaborating every technical detail with delicate touches. Enchantingly he played Hummel's Variations sur un Thème d'Armide de Gluck, a composition which in his reading came to life delightfully. Liszt's Sonata in B minor also was an effective object to his interpretative and technical talent. After a not so convincing beginning, his evocation of the work gained in stature,

(*Continued on page* 19)

Beecham Changes His Mind, and London Hears Him in New Hall

By Arthur Notcutt

LONDON.—Sir Thomas Beecham, like ordinary mortals, has the privilege of changing his views. Fortunately, he has done so in regard to the Festival Hall and made his first appearance there on Oct. 17. It was the opening concert of the venerable Royal Philharmonic Society's 140th season, and to judge from all outward signs, the result must have been as gratifying to him as to the audience. The R.P.O. was in superb form and the program ranged from Wagner, Haydn (Drum Roll Symphony), Debussy (Iberia), to Delius (In a Summer Garden), concluding with the scintillating suite from Rimsky's Coq d'Or. The last item displayed to the full the brilliance and virtuosity of this orchestra (a feature that was acclaimed during its American tour last year).

Throughout the evening Sir Thomas was in an inspired mood. He is to conduct three further concerts in this building in the near future and in a witty speech at the end of the evening told the audience (or rather refused to tell them) his opinion of the acoustics of the hall. He hinted however, in tantalizing mood, that he would do so provided they crowded the hall for his remaining concerts as they did on the occasion under review.

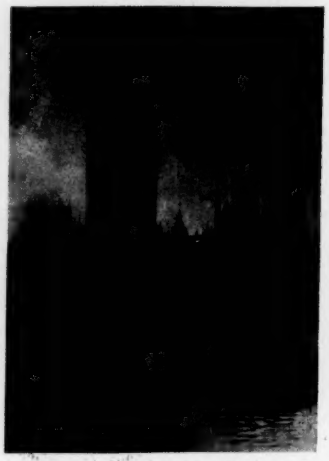
Horowitz Returns

Horowitz has returned to London after many years and made three appearances at the Festival Hall during October, with overflowing audiences on each occasion, despite prices that were on a higher scale than usual. For his first concert, which was with orchestra, he chose Rachmaninoff's Third Concerto—an apt choice since it was in this work that he was first heard on his London debut in the 1920's. It was a concert that this reviewer will long remember; at that time a moot point was whether or not his playing of this concerto was equal or superior to that of the composer himself, with which Londoners were most familiar.

There were obviously many in the audience this time to whom he was only a name—or known by his gramophone records: his technique is as dazzling as formerly and his emotional insight and poetic sensitiveness undimmed. He was sympathetically accompanied by Susskind and the Philharmonia Orchestra.

His two recitals followed later in the month, at the first of which the main items were four Scarlatti Sonatas, the Chopin G minor Ballade, the tremendous Liszt Sonata in B minor and the Beethoven 32 Variations. At the second, Bach's Toccata in C major, Schumann Kinderscenen and the elaborate and complex Prokofieff Seventh Sonata. There were naturally many encores.

J. BEEK
Nederlandsche Concertdirectie
International Concertagency
The Hague (Holland) 82 Koninginnegracht



LONDON . . . Westminster Abbey (at left) and the Houses of Parliament at dusk.

Horowitz has undoubtedly conquered the "new" British public as he did the old.

Covent Garden Season Launched

Covent Garden reopened for the fall season on Oct. 22 with a sumptuously staged and newly produced revival of Puccini's Turandot. The new entrance, which cuts out the carriage way and increases the space of the foyer, is a distinct improvement.

Profiting by past experience, the management is introducing several new features, including the engagement of various guest conductors. The first was Sir John Barbirolli, who made his reappearance at Covent Garden after an all too long absence of fourteen years. Not only did he secure playing on the highest level but by his enthusiasm and authority inspired the entire company. Even in his younger days he was an operatic conductor of exceptional gifts, and now proves beyond any doubt that this is as much his *métier*—if not more so—than the direction of a great symphony orchestra.

A distinguished guest artist, Gertrud Grob-Prandl, from the Vienna Opera, made her English debut. She has a remarkable voice and overcame the phenomenal difficulties of the title role of Turandot by her effortless singing even in the cruelly high tessitura passages. The voice is easily produced, of ample power, and has a clear, vibrant tone. Her English was excellent.

The remainder of the cast were all members of the resident company. James Johnston—who has now developed into a first-rate tenor—was Calaf. Blanche Turner sang with eloquent expression as the hapless Liu. A new South African bass who sang this year at Bayreuth, Frederick Dalberg, displayed a rich and well produced voice as Timur. The smaller roles were adequately sustained, though the voices of the three Masks did not blend smoothly. The choral singing—always a feature at Covent Garden—was intelligent and notable for the splendor of its tone. Christopher West was the producer and deserves high credit for his achievement.

Sadler's Wells Stages Figaro

On the following evening the Sadler's Wells company presented at their own theater an entirely new production of Figaro. A guest artist, Elsie Morison, a young Australian, was the Susanna and gave a wholly delightful embodiment. She is undoubtedly one of the best Mozart singers in England today. Of the regular company, Anna Pollak was a first rate Cherubino. The producer was Dennis Arundel, some of whose innovations were exaggerated. The *décor*—and especially the pinewood in Act IV—was effective and attractive.

Boyd Neel Orchestra to Tour Here

The Boyd Neel Orchestra of England will make its first tour of the United States and Canada in the fall of 1952, according to an arrangement concluded between Violet Palmer, manager of the ensemble, and Columbia Artists Management. The announcement came from Arthur Judson of the latter management, who heard the Boyd Neel group in September at the Edinburgh Festival. The tour will begin in Canada on Oct. 6 and include about two dozen concerts in the succeeding four weeks. Appearances in New England and New York State will follow, concluding late in November with a concert in Town Hall. The orchestra consists of 21 members and Boyd Neel, founder and conductor.

Gershwin Award to Roy Elihu Travis

Roy Elihu Travis, 29-year-old composer of Los Angeles, is the winner of the seventh annual George Gershwin Memorial Contest award of $1,000 for his Symphonic Allegro. Mr. Travis studied with Bernard Wagenaar at Juilliard School and with Felix Salzer at Mannes School. The work will be given its world premiere by the New York Philharmonic-Symphony under Mitropoulos on Dec. 1 and 2. The score will be recorded by this orchestra for Columbia Records, and will be included in the rental library of Chappel & Co., Inc. Mr. Travis is now studying abroad with Milhaud on a Fulbright grant. In the same contest, a special prize of $100 has been awarded to Ralph Shapey, 30-year-old composer, of New York City, who won honorable mention for his Fantasy for Orchestra.

"Met" Restages Rigoletto

The first performance of the Metropolitan Opera's new production of Rigoletto was scheduled for Nov. 15. The cast included Hilde Gueden as a new Gilda, Leonard Warren in the title role, Richard Tucker as the Duke, Jean Madeira as Maddalena. Besides Miss Gueden, two artists making their debuts with the company are Alois Pernerstorfer as Sparafucile, and Norman Scott as Monterone. Others in the cast are Thelma Votipka, Anne Bollinger, Margaret Roggero, Clifford Harvuot, Paul Franke and Lawrence Davidson. Alberto Erede is the conductor. The production was staged by Herbert Graf, the settings designed by Eugene Berman. A review will appear in the next issue.

Monteux Is Honored at Coast Symphony Opening

By Charlotte Hiller

SAN FRANCISCO.—Sponsored by the San Francisco Chamber of Commerce, Symphony Week was proclaimed by Mayor Elmer E. Robinson under the slogan "This Is Your Symphony." From Nov. 8 to 15 this city, one of the first to give financial support to its orchestra, commemorated the 40th anniversary of that body's foundation. At the same time the festival week was a testimonial and warm goodbye to Pierre Monteux, who in 1934 came to San Francisco for three months and stayed as permanent conductor of the Symphony Orchestra for 17 consecutive seasons, the last of which is to end in April, 1952.

Among the honors was one accorded to Monteux and the Orchestra by the Library of Congress in Washington, D. C. On a special program aired over NBC stations in San Francisco and the national capital, Nov. 14, the custodian of the Library received a complete collection of recordings, made for RCA-Victor, by the orchestra under its famous conductor.

Locally, the climax of festivities was the Chamber of Commerce Thanksgiving Luncheon, Nov. 15, attended by many music-loving citizens and representatives of city, state and nation. The first symphony concert of the season took place the same evening.

Opera Finale

The local opera season closed on Oct. 21 with the second performance of Massenet's Manon. With Bidu Sayao in the name part, Frans Vroons in his San Francisco opera debut as Des Grieux, and Fausto Cleva in the pit, all the work's major elements were present—its pathos and charm, its well-known vocal passages—in this case masterfully delivered—and an excitingly transparent orchestral color. Nicola Moscona sang the elder Des Grieux in perfect style, as Lorenzo Alvary had done in the first performance. Frank Valentino was a believable and musical Lescaut, Alessio De Paolis and in smaller roles George Cehanovsky, Colin Harvey, Lois Hartzell, Yvonne Chauveau, Eileen Baldwin, Max Lorenzini completed the cast efficiently. The chorus, one of the remarkable assets of San Francisco operatic performances, was outstanding.

There was a well integrated performance of Verdi's Rigoletto conducted by Pietro Cimara. Robert Weede turned in a tremendously accomplished characterization of Rigoletto, both musically and histrionically. Lily Pons was at her ingratiating best as Gilda. Jussi Bjoerling's voice never sounded more brilliant and captivatingly relaxed than on this occasion. With many highlights in the earlier three, the fourth act contained some of the opera's liveliest action and most spirited music. Herta Glaz as Maddalena contributed handsomely to this effect, and the famous quartet, sung by Pons, Weede, Glaz and Bjoerling, was a splendid achievement. Alvary as Sparafucile, Ligeti as Monterone, maintained in their parts an equally high standard.

Fidelio Re-enters

Unfortunately, the season's one performance of Fidelio did not measure up to what it should have been. Astrid Varnay is, for conception and execution, slated to become one of the great Leonoras. But on this occasion she had difficulty in always being heard above the orchestra. Svanholm sang Florestan efficiently, but seemed uninspired. Uta Graf as Marzellina and James Schwabacher as Jacquino, vocally and otherwise, gave exceedingly fine characterizations of their parts. Ligeti's Don Fernando was equally well conceived and sung. Pizarro was given to Herbert Janssen, a master of the sustained melodic line but unsuited to so fiery a dramatic part. Above the other soloists towered Deszo Ernster as Rocco. His huge voice was magnificently handled and at all times beautiful; his thoughtful portrayal of the part was admirable. The chorus sang all its assignments well. Conductor Alfred Wallenstein brought out the work's big line, but was less successful with its more intimate details.

In one of four Carmen performances, Claramae Turner sang the name part for the first time anywhere, thoroughly just in acting and vocally exciting. Kurt Baum was Don José and, if he seemed less than facile histrionically, his musical conception and delivery left little to be desired. In the second performance of Puccini's Tosca, Jan Peerce sang a magnificent Cavaradossi. Ralph Herbert's Scarpia, sharp-edged and subtle, was as impressive vocally. In the important though smaller part of Angelotti, Ligeti proved how eminently suited he is for full-blooded, dramatic roles. Dorothy Kirsten again sang Tosca and got the deserved ovations. Her skill in synchronizing her movements on stage with the score as a whole, even in moments when she is silent, is a major reason why her stage portrayals provide so much pleasure.

Chamber Music Heard

The concert season got under way with a joint recital by Michael Mann, violist, and Yaltah Menuhin, pianist, at the San Francisco Conservatory of Music. Their interesting program included Soliloquy and Dance by Roy Harris, a Sonata by Ernst Krenek, Schumann's Märchenbilder, Milhaud's Quatre Visages and the Sonata in D minor by Lennox Berkley. Miss Menuhin seems the stronger musical personality of the two, but a fine balance of delivery was achieved.

The first of three concerts by the Griller Quartet in the San Francisco Museum of Art presented Sir Arthur Bliss's Second Quartet for the first time to an American audience. Dedicated to this ensemble, it was completed in 1950 and premiered during the Festival of Britain. It is a broadly conceived work which combines strongly romantic features with contemporary means of expression in a singularly arresting fashion. As performed by the Griller Quartet, it might easily become a concert favorite. The evening started with Mozart's Quartet (K. 159) and concluded with one of the most profound and affecting readings heard in this area of Beethoven's quartet, op. 132.

A unique concert music course, required of all students majoring in music, has been arranged by the University of Southern California in cooperation with the Los Angeles Philharmonic Orchestra, the Music Guild, Evenings on the Roof, and the Harold Byrns Chamber Symphony. The class will also be open as an elective to all SC students and will consist of 26 concerts during the year at a cost of 70 cents. The idea originated with Dean Raymond Kendall of the SC School of Music, when the faculty felt that students majoring in music were not attending enough concerts. By making the course a requirement, students will have the time to attend it. By making it inexpensive, attending the 26 concerts will not mean a hardship to any one student.

Under the auspices of Los Angeles impresario Irwin Parnes, America's pioneer Negro spiritual ensamble, the Jubilee Singers, directed by Mrs. James A. Myers, return to Europe this season for a tour of fifty-two concerts in Scandinavia, France, Italy, Switzerland, Spain and in Israel. The Singers open their tour in Copenhagen and will cover many of the cities where their predecessors, the Jubilee Singers of Fisk University, first popularized American Negro spirituals in the early 1870's.

NCAC National Concert & Artists Corporation
Concert Division: Marks Levine, Director
711 Fifth Avenue New York 22, N. Y.
Includes for Season 1951-52

ANAHID & MARO
Ajemian
VIOLINIST PIANIST

Kurt Baum
LEADING TENOR — METROPOLITAN OPERA

Marion Bell
SOPRANO

Ellabelle Davis
"The best the American concert stage can offer."—*Boston Herald*

Frank Edwinn
BASS-BARITONE
". . . uncommon interpretive skill—unforgettably touching."—*Noel Straus, N. Y. Times*

Jean Graham
PIANIST

Mack Harrell
BARITONE
Opera — Concert — Oratorio

Julius Katchen
PIANIST

Steven Kennedy
AMERICAN BARITONE

Eva Likova
DRAMATIC COLORATURA SOPRANO

Salzedo CONCERT ENSEMBLE
Carlos Salzedo Jeanne Chalifoux
Ruth Freeman Mary Hill Doolittle

Joseph Schuster
CELLIST

BRIAN
Sullivan
LEADING TENOR — METROPOLITAN OPERA

Dance Events Include "Lab" Series

By Rosalyn Krokover

Beth Dean, a young American dancer, offered a program of dances from the South Pacific—the ocean, not the play—at the Y Dance Centre on Nov. 3. Miss Dean was a member of the Australian company of Annie Get Your Gun and while in Australia and New Zealand she made an intense study of the dances and arts of the natives. Her offerings included dances and songs of the Maori peoples of New Zealand, and those of the Australian aboriginals. Miss Dean has an attractive personality and her work showed evidence of much concentrated effort. In dances like the Kurdaitcha (dances of evil magic) and the scene from an Australian aboriginal sacred Inkura ceremony of initiation, which were highly theatricalized, there was a brilliant display of technical control. In several numbers the dancer was assisted by her husband, Victor Carell, who earlier in the program sang a group of songs. Leslie Feleky was the accompanist, when recordings or native instruments were not used.

Terry Opens Series

Walter Terry, dance critic of the Herald Tribune, opened his Dance Laboratory Series at the Y Dance Centre on Nov. 4. The subject for the series this season is Sex Dances of Mankind. After explaining how the sex impulse is used as a basis for the dance, ranging from primitive rituals to formalized ballet, Mr. Terry introduced his guests, Ted Shawn, Maria Tallchief and Nicholas Magallanes, who proceeded to illustrate the lecture by dancing specific examples. Mr. Shawn prefaced his dance examples with a short talk on principles of the Francois Delsarte movement upon which his dance philosophy is mainly based. His illustrations included extracts from an Algerian dance, his complete American Indian Dance and Cutting Sugar Cane.

The ballet examples by Tallchief and Magallanes were highly varied. They started with isolated ballet movements from the second act of Giselle and Swan Lake, moving on to the contemporary ballet treatment by Robbins in the Guests and Balanchine in the walk of the Siren from the Prodigal Son. And an example from Scheherazade came in somewhere between the romantic and modern ballet.

Mr. Terry has the gift of getting his ideas across in a gentle, poised manner with just enough humor to keep things moving and alive. This, undoubtedly, is the reason that the Dance Laboratory Series, in its fifth year, has outgrown the small lecture room and now virtually fills the large auditorium with dance enthusiasts eager to learn more about the art.

JUANA *Dances of Orient and Spain* Now Touring Europe
Suite 701
119 W. 57 St., N.Y.C. 19

La Meri Dances of India - Spain The Orient Latin America
110 E. 59 St., N. Y. 22

Dance News

Iva Kitchell has just returned from her first tour of South America. It lasted eight weeks and took her to Bogota, Caracas, Rio de Janeiro, Montevideo, Buenos Aires and many points in between. The dance satirist gave at least two performances in every city and was so well received that she has been reengaged for the summer of 1952. Of Kitchell's creations the most popular with the Latins were Bacchanale, L'Orientale, Something Classic, Non-Objective, and, strangely enough, Carmen Kitchell from Kansas. At present the dancer is learning the Spanish words for her Soul in Search number so that it may be included in the repertoire when she returns to South America. . . . Taji Bey and Kharis presented dances from the Islamic East in Teaneck on Nov. 9. On Dec. 3 the same couple will give a program of dances from the French colonies at St. Joseph's College.

La Meri's Schedule

La Meri, with her group, will be seen in a program of ethnic departures and creative works on ethnic themes on the Students Dance Recital Series Dec. 1. The program will include nine New York premieres. Immediately after the performance La Meri and DiFalco will leave for a tour of the midwest, returning in time for their appearance at the American Museum of Natural History on Jan. 17.

Carnegie Hall, Inc., Will Send "Pops" Troupe on Tour

The first venture of Carnegie Hall, Inc., in the production field will be made next season. The real estate firm which manages the noted auditorium will send out "The Carnegie Pops," a touring unit of 85, including a symphony orchestra of 60 players, and eight women and eight men dancers. Robert E. Simon, Jr., president of Carnegie Hall, Inc., will be the producer. David Libidins has been engaged to manage the tour and is now negotiating with local managers. It is expected that the venture will be on a year-round basis, and will present performances in indoor halls as well as outdoor arenas. The program will consist of light classical music and dance numbers. The attraction will be booked on a guarantee plus percentage basis.

Mr. Simon explained that "Carnegie Hall needs additional revenues to remain in business, as it is not municipally owned, or tax exempt, nor does it have its own civic orchestra, as do many other local concert halls, for which drives can be held and sums raised."

Francescatti Returns for Tour

Zino Francescatti, after an absence of almost a year playing in Europe, returned to the United States on Nov. 14 on the SS. Exeter. Highlights of his forthcoming tour include sonata recitals with Robert Casadesus at the Library of Congress; appearances as soloist with the New York Philharmonic-Symphony, and Chicago, Detroit, Denver and San Francisco Symphonies and with the Los Angeles Philharmonic; and recitals in major cities from coast to coast.

Lubarsky Artists Heard in Europe

Artists under the management of Wladimir Lubarsky are appearing with success at several important European opera houses. Naomi Ornest made her debut in Traviata in Reggio Emilia, with subsequent performances on Oct. 26, 28 and 30 at the Teatro Nuovo in Verona singing in Traviata and Barber of Seville, after which she goes to Rome for the season at the Teatro Valle. Singing the tenor roles of Traviata and Madame Butterfly, Charles Yearsley was introduced in Chieti. Vittorio Mincieli took the title role in Rigoletto and the baritone leads in Pagliacci and Cavalleria Rusticana in the same theater. Mr. Mincieli also will sing at the Teatro Nuovo in Verona, then in Rome at the Teatro Valle where he will be heard in Rigoletto, Pagliacci, Cavalleria Rusticana, Madame Butterfly and Traviata. Philip Curzon, bass, made his debut with a cast of La Scala Opera in Vigevanno, singing Otello and Fedora. He is engaged to sing Rigoletto, Barber of Seville and Don Carlos.

PASSED AWAY

CHARLES FONTEYN MANNEY, 79, composer and editor, died in New York on Oct. 31. Born in Brooklyn, he studied with William Arms Fisher, J. Wallace Goodrich and Percy Goetschius. In 1898 he joined the editorial staff of the Oliver Ditson Co. in Boston and remained with this house for 32 years, becoming chief editor. His many works included the cantatas The Resurrection and The Manger Throne; also many songs, among them the cycle A Shropshire Lad; piano works and choruses. Mr. Manney, while in Boston conducted concerts of the MacDowell Club Chorus, Thursday Morning Musicale, and the Footlight Orchestra. He was a member of the Harvard Musical Association Home on Gramercy Park, where he resided. Surviving is a niece, Mrs. Ethel Westley Hjul, of San Francisco, daughter of his late sister, Helen Westley, the actress and Theatre Guild founder.

OSCAR NATZKA, 46, operatic basso, who collapsed during a performance as Pogner in Meistersinger with the New York City Opera Company on Oct. 23, suffering a cerebral hemorrhage, died in a New York hospital on Nov. 5. Mr. Natzka was born in New Zealand of a Russian father and an English mother. After serving as a blacksmith's apprentice he won a scholarship at Trinity College of Music in London. He appeared in opera at Covent Garden under Beecham and in 1940 returned to sing in his native land, then served for six years as a volunteer in the Canadian Navy, rising to the post of commander. Since the spring of 1948 he had sung with the New York City Opera, and had appeared also in this country as a soloist with orchestras and in festival concerts. He is survived by his widow, and two sons.

PHILLIP GORDON, 58, editor and former concert pianist, died in New York of a heart ailment on Oct. 23. Mr. Gordon was born in Cincinnati, studied with Joseffy and Dohnanyi, served as accompanist for Mischa Elman and gave recitals. He was exhibiting artist for the Aeolian and American Piano Companies at one time. Since 1933 he had been business manager of The Music Trades. His widow and a nephew survive.

RADIO, TELEVISION

Offenbach Operetta on NBT

The second offering of NBC's Television Opera, Nov. 1, was Dino Yannopoulos' adaptation in English, under the title of R.S.V.P., of Offenbach's Monsieur Choufleuri. One of the composer's numerous one-act satirical divertissements, it underwent a thorough revamping. Only a few musical numbers are retained, and the plot is narrated by an actor as other characters mime his words. While his wife is absent at the theatre, the speaker invents an opera which would please him. The resulting product concerns a father opposed to the marriage of his daughter with a musician, but whose objections are overcome when he meets his future son-in-law at a sham party. The music is of the slightest, even for Offenbach.

In the leading roles, Virginia Haskins as the daughter, Paul Franke as the persistent lover, and George Irving as the eventually converted father, sang with gusto and humor. Other parts were assigned to Kenneth Smith, Paul Ukena and Jeanne Palmer. Peter Herman Adler, musical and artistic director of the NBC Television Opera, conducted with lightness and charm. Mr. Yannopoulos himself staged the performance—a trifle served tastefully. H. W. L.

RADIO NOTEBOOK

Toscanini's opening concert of the season with the NBC Symphony (Nov. 3, 6:30 p.m., EST) was sent out from Carnegie Hall both by radio and television. . . . CBS has invited a number of American composers to submit works for special musical programs this winter. Orchestral and string ensemble scores will be performed by Alfredo Antonini and his orchestra, organ works by E. Power Biggs, and choral pieces by Trinity Choir of St. Paul's Chapel under Andrew Tietjen and The Choraliers under Eugene Lowell. . . . Opened with a message from President Truman praising radio as "a means of opening the mind . . . and adding depth to experience," the National Association of Broadcasters annual convention, Nov. 2 to 5, in Biloxi, Miss., laid emphasis on TV, with noted speakers from governmental, academic and broadcasting circles covering many topics of interest. . . . Jules Wolffers, assistant professor in piano and director of the Extension Division at Boston University College of Music, has been appointed music consultant for the University's Radio Station WBUR on the FM band. . . . RCA is equipping the first TV station in the Dominican Republic. . . . Benny Goodman is being heard nationally as commentator for symphonic music as the result of arrangements made by Station WNEW, New York, and Broadcast Music, Inc. (WNEW, Sundays, 8:35-10 p.m.). . . . WOR Festival of Opera returned to the air on Nov. 4 (1:30-3:30 p.m.) with a transcribed performance of La Traviata, featuring Licia Albanese, Jan Peerce and Robert Merrill. . . . The De Paur Infantry Chorus substituted for the Chicago Symphony Chamber Orchestra on Nov. 6, WENR-TV, Channel 7, as the orchestra was on tour in Mount Pleasant, Mich. . . . Tenor Ramon Vinay and soprano Herva Nelli were starred in Aida, presented on television by station WPIX on Sunday, Nov. 11, at 7:30 p.m. . . . The Standard Hour, broadcast since 1926 from San Francisco, sponsored by Standard Oil Co. of California, with the Symphony Orchestra of that city and soloists, celebrated its 25th anniversary Oct. 24. . . . Honoring Brig. Gen. David Sarnoff's 45 years of service in radio, the Princeton Laboratories of RCA have been named the David Sarnoff Research Center. . . .

Gian-Carlo Menotti is writing a new opera (both book and music) especially for TV, and it will have its world premiere on a cross-country network of NBC around Christmas. Titled Amahl and the Night Visitors, it deals with the stay made by the Three Kings, at the time of the Nativity, at the home of a poor peasant.

Freed Named to Council

WASHINGTON, D. C.—The American Council on Education has announced the appointment of Isadore Freed as a consultant in music to its Commission on Accreditation of Service Experiences. Dr. Freed is chairman of the composition department of the Hartt College of Music in Hartford, Conn., and has been reappointed national co-chairman of American Composition for the National Federation of Music Clubs by the organization's new president, Ada Holding Miller. Several new Freed works scheduled for performance this season are his Violin Concerto, his Second Symphony (for brass instruments) and his three Psalms for chorus.

ON TOUR . . . Brent Williams, tenor, is currently on a ten weeks' tour with Angelene Collins, soprano, in the South, Southwest and Middle West. Mr. Williams' 1950-51 season included two New York appearances — as soloist in St. John's Passion of Bach with the Dessoff Choirs in Carnegie Hall, and in Town Hall with the Little Orchestra Society.

League of Composers' Schedule

The 29th season of the League of Composers will open on Dec. 20 and will include four world premieres, three first U. S. performances, and two initial hearings in New York. The League will prelude its series with a lecture on Dec. 20 by Dimitri Mitropoulos on New Trends in Music. All the programs will take place in the auditorium of the Museum of Modern Art. The Jan. 20 concert will present the world premiere of Harmonium, a song cycle on poems by Wallace Stevens, by Vincent Persichetti, performed by Hilda Reiner, soprano, and the composer at the piano; Walter Piston's Quintet for piano and strings (N. Y. premiere) by the Walden Quartet and Earl Wild, pianist. The Feb. 22 program is devoted to string quartets, including the world premiere of Irving Fine's Quartet and that of Peter Mennin's Quartet No. 2, and the N. Y. premiere of Robert Sessions' Quartet No. 2, the Juilliard String Quartet performing. New European works will be featured on March 16, including the world first hearing of the late Jerzy Fitelberg's Duo for Violin and Piano; and first performances here of the English composer Racine Fricker's Sonata for violin and piano, op. 12, the Invettiva dai Carmina Burana by the Italian composer, Guido Turchi; and his compatriot Goffredi Petrassi's Sonata da Camera for harpsichord and chamber orchestra. For the third year, the League will present a series of publishers' concerts as well, this year augmented to five, including one evening of opera and representing six publishing houses. There will also be two concerts of young composers' works.

Richard Kay on Tour

Richard Kay, cellist, is now touring with the Longine Symphonette under Mishel Piastro. He is first cellist of the orchestra and appears as soloist.

SYLVAN LEVIN
MUSIC DIRECTOR, Station WOR
1440 Broadway, New York 18, N. Y.

HERMAN NEUMAN
MUSIC DIRECTOR, Station WNYC
2500 Municipal Building, New York 7, N. Y.

ROY CAMPBELL
TEACHER OF SUCCESSFUL SINGERS
Styl-izing for Radio, Television and the Theatre.
607-08 Carnegie Hall New York

CENTRAL ARTISTS MGT.
Sherman Pflaum—Pres. Frank Estruness—Exec. V. Pres.
119 West 57th St., New York 19, N. Y.
Includes for Season 1951-52
ANNA MARIA
ALBERGHETTI
15-year-old Coloratura Soprano
GINO BECHI
Baritone
EVA DeLUCA
Lyric Soprano
MARY CURTIS
Soprano
INEZ PALMA
Pianist

Telephone Circle 7-1686
Cable: ACCARTISTS, N. Y.
MICHEL KACHOUK
FEODOR CHALIAPINE (1918-1938)
SERGE KOUSSEVITZKY (1919-1951)
INDEPENDENT CONCERT MANAGER
Arrangements of Concerts
Exclusively Personal Service
Outstanding Mailing Lists
Personal Relations:
United States—Canada—Europe
Central and South America
59 West 55th Street, New York 19, N. Y.

SILHOUETTES By MARY CRAIG

Concert Cellist Adopts Painting as an Avocation

A New York audience had its first view of Aldo Parisot in the spring of 1950 at a 5:30 Saturday afternoon recital. The house was not full, and as the slender young cellist came on stage, the occasion appeared to offer nothing unusual in the way of concert debuts. But Parisot possesses that incalculable gift called—for lack of a better word—communication, and this, plus noble playing, brought his hearers to their feet cheering—a most uncommon happening for the performance of an unheralded instrumentalist. Last summer in his first New York Stadium appearance, this audience acclaim was repeated, proving that in Parisot the concert field has gained an outstanding cello recitalist who is still young and completely unassuming.

In his Stadium solo debut with the New York Philharmonic under Vladimir Golschman, Parisot played for the first time in public his new acquisition, the magnificent Montagnana cello which once was owned by Piatigorsky.

Made Youthful Debut

Born in Natal, Brazil, on Sept. 30, 1919, Parisot has been a favorite with South American audiences ever since his first appearance at the age of 12, when he performed the Haydn Concerto with orchestra in Natal. His father was an engineer and his mother an amateur pianist, who married an Italian cellist after young Aldo's father died. His stepfather, recognizing the boy's musical talents, gave him lessons from the time he was eight. When he was 18, the youthful musician went to Rio de Janeiro and studied with a pupil of Pablo Casals for five years. From then

VLADIMIR GOLSCHMANN, ALDO PARISOT, right, at the Lewisohn Stadium. The cellist is holding his recently acquired Montagnana instrument. This picture, taken by Irving Kovalsky of New York City, won the first prize in the Stadium Camera Contest.

on he has been entirely self-taught. Continually in demand as soloist with the foremost Brazilian orchestras, he played frequently in Rio and Sao Paolo under such distinguished conductors as Kubelik, Ormandy, Steinberg, Wolff, Szenkar and Villa-Lobos.

He also organized and for six years gave concerts with the Yackovine Quartet, which played many first performances of the works of Villa-Lobos, including the Quartet No. 8, dedicated to the quartet.

Won Yale Scholarship

In 1946 Parisot won a scholarship for study at Yale University, and came to the United States. In 1947 he made his North American debut as soloist at the Tanglewood Festival under the leadership of his friend and compatriot Eleazar de Carvalho. It was a tradition of the Berkshire Festival for Dr. Koussevitzky to recommend that the best soloist of each year be heard later in the season with the Springfield (Mass.) Symphony. So Parisot played there during the same year, winning praise for his delivery of the Paganini Concerto.

While he was at Yale, Parisot met and married Ellen James Lewis, a brilliant young American painter. They live in a fairy-tale house, as they put it, "way out in the country" in up-state Connecticut. The home is ruled by Hindemith, a huge, dubiously pedigreed but innately aristocratic cat, named because of the cellist's admiration for that composer, whose works he programs.

The feline Hindemith is discriminating and firmly opinionated in matters musical. He purrs best for the classics and becomes animatedly vocal over the moderns. His adoring family affirm that he *knows* when Parisot is playing; and on one occasion when another cellist was heard over the radio, the cat wept bitterly and would not be comforted until his own cellist played!

Had Show as Painter

Despite Parisot's heavy practice and performance schedule, he has developed an avocation that blends with the artistry of Ellen Parisot. He has taken up painting and recently had a one-man show of his own in Pittsburgh. Although he is a romanticist of intensity and eloquence, he paints abstracts of the most modern genre and is to hold an exhibition of these in New York City in the near future. Before this, however, Parisot will be heard in his second Town Hall recital scheduled for the spring of 1952 immediately on his return from his 1951-52 European engagements.

Win Opera Workshop Awards

Philomena Mendus, soprano, and Donald Meissner, tenor, have been awarded Alice M. Ditson Opera Workshop scholarships, it was announced by Willard Rhodes, director of the workshop. They were selected from among 38 applicants heard in auditions.

ALTHOUSE
VOCAL STUDIO: 240 West 72
TR. 7-3538 New York 23, N. Y.

IONA HARMS
SOPRANO — Concert, Oratorio, Radio
Member NYSTA and NATS
Studio: 160 W. 73rd St., N.Y.C. 23 EN. 2-4068

GEORGE BOLEK
TEACHER OF SINGING — PROGRAM BUILDING
Mondays: 811 Steinway Hall, N.Y.C., CI. 7-8178
1521 Bolton St., Baltimore, Md. LA. 1474

AMY ELLERMAN
COMPLETE VOCAL TRAINING
Member NYSTA and NATS
Studio: 260 W. 72nd St., N.Y.C. 23. TR. 7-0466

Mme. GURNEY-RAYMOND
Vocal Therapy—Builder and Mender of Voices
175 Dartmouth St., Boston—KE 6-6753—N.A.T.S.
1013 Carnegie Studios—N. Y. C. 19—CI 7-1988

MARGARET MATZENAUER
20 years Leading Mezzo of the Metropolitan Opera
Complete Training: Opera — Oratorio — Concert — Radio
By Appointment—Write: 225 W. 86th St., Apt. 712, N. Y. 24

ALBA CLAWSON
VOCAL TEACHER, Member NATS
1425 Broadway, N. Y. 18..... LO. 5-3249 / LO. 4-2717

ARTHUR GERRY
TENOR — TEACHER OF SINGING
15 West 67th Street, N. Y. C. TR. 3-8660
NATS NYSTA AGMA
(American Academy of Teachers of Singing)

LEONARD PETRI
TENOR — TEACHER OF VOICE
Specializing in Voice Placement
Hotel Ansonia—73rd & B'way., Apt. 3-160, N.Y.C. SU. 7-3300

RHEA SILBERTA
SPECIALIST IN VOICE PRODUCTION
AUTHORITATIVE COACHING
200 West 57 St., New York 19, N. Y. Cl. 6-0048

RENATO BELLINI
TEACHER OF SINGING — COACH and COMPOSER
Studio — 171 W. 71, New York 23, N. Y.
SC. 4-8926 CO. 5-7975

Nevada VAN DER VEER
TEACHER OF SINGING
Voice — Program-Building — Oratorio
58 W. 58, New York 19, N. Y. EL. 5-7487

HERBERT JANSSEN
LEADING BARITONE, METROPOLITAN OPERA
Teacher of Singing
Hotel Ansonia, Broadway & 73 St., N. Y. 23, N. Y.

LEON CARSON
TEACHER OF SINGING
Mem. NYSTA, NATS, Mem. Amer. Acad. Teachers of Singing
160 W. 73rd St., N. Y. (23) SUsq. 7-1880

ROMLEY FELL
TEACHER OF SINGING
Studio: 38 James St., Newark 2, N. J.
Telephone Market 2-0020 NYSTA—NATS

DOLF SWING
VOICE DEVELOPMENT AND COACHING
Juilliard School of Music—Mem., Amer. Acad. Teachers of Singing
15 W. 67 St., N. Y. 23; TR. 7-5889; NATS-NYSTA

RITA KITTAIN • LYDIA CHALIAPIN
Complete vocal training—repertoire, languages, stage
865 West End Ave., N. Y. C. ACademy 2-8150

Sarah Peck More
TEACHER OF SINGING NYSTA—NATS
Studios: 35 N. Beacon St., Hartford Tel. 3-4893
36 Sutton Place South, N. Y. C. 22 EL. 5-6725

VERA CURTIS
Formerly Metropolitan Opera Co.
TEACHER OF SINGING
Member NYSTA and NATS
17 E. 86th St., N. Y. City 28 ATwater 9-5308

THE CHOIR CORNER

Orchestral Association At Riverside

An interesting and highly impressive "Ministry of Music" program was given by the National Orchestral Association at Riverside Church, New York, on Oct. 28. Leon Barzin conducted in able fashion and Virgil Fox, eminent concert organist, was the soloist.

Two original works, new to New York, were Boëllmann's Fantasie Dialoguée and the Solemn Melody of Davies. The former has powerful, massive tonal effects coupled with melodic charm, reflective of the 19th century, and provided an excellent opportunity for an artistic display of virtuosity by Mr. Fox. The Solemn Melody is replete with warm, straightforward and simple but serious writing, for both orchestra and organ, indicative of the late Romantic school of composition. The program closed with an orchestral transcription of the Allegro Moderato from Widor's Sixth Symphony, and the Cortège et Litanie by Dupré. A Handel Organ Concerto and Piston's Prelude and Allegro for organ and strings were important segments of the afternoon's offerings.

The orchestra, under Mr. Barzin's direction, performed consistently in a well balanced and integrated manner, with a number of inspirational mements to its credit. L. C.

CHOIR NOTES

The Cantata Singers, Arthur Mendel conductor, are presenting for their November concert a program including J. S. Bach's so-called "B minor Mass" cantatas, works which contain movements which the composer later used in the Mass. . . . The Chapel of the Incarnation, New York, of which Searle Wright is organist and choirmaster, is giving four Evensong Services on Oct. 21, Nov. 18, Dec. 10 and 24, at 8 p.m., in which choral works of Sowerby, Poulenc, Stravinsky, Rubbra, Bach, Byrd, Brahms, Verdi, Ginastera, Bax, Sweelinck, Britten and others will be heard.

Richard Elssasser, recently appointed instructor in organ at Chapman College, Los Angeles, has been busy coordinating his own concert engagements with those of William Watkins, who has been prevented from appearing because of an injury he suffered. Mr. Elssasser's tour opened Sept. 10 in St. Louis, and included San Diego, Binghamton, Syracuse, Lima, Columbus, Dayton and Los Angeles, where on Nov. 4 he concluded a three year series of the complete Bach organ works played from memory. He appears later for the San Francisco Guild, in Buffalo, Brantford (Ontario), and Cleveland. . . .

Central Presbyterian Church, New York, presented Fernando Germani in the season's first organ recital there, Oct. 9. . . . The New Haven Chorale, 100 men and women singers under Alden Hammond, will be heard in the choral finale of Beethoven's Ninth Symphony with the New Haven Symphony Orchestra under Frank Brieff, on April 15 next. . . . The Downtown Chorale of Pittsburgh on Nov. 5 gave the initial hearing in that city of Honegger's King David, under John R. Lively's direction, assisted by 38 members of the Pittsburgh Symphony. . . . The first performance in America of the orchestral prelude to Five Psalms of David, by Andreas Nezeritis, was presented by the Town of Babylon Symphony, under Christos Vrionides, on Oct. 18 in the Babylon High School. . . .

Achille Bragers, organist, was awarded the Catholic Choirmaster 1951 Liturgical Music Award from the Society of St. Gregory of America, presentation of the medal being made by Cardinal Spellman. . . .

THE LITTLE CHURCH AROUND THE CORNER, in East Twenty-ninth Street, New York City.

MUSIC FOR THE CHURCH

For Mixed Voices

O Guiding Star, O Glorious Light, anthem for mixed voices, with children's choir or soprano solo, and organ, is a setting by Douglas Major of the words by the Rev. John Morison, dating from 1781. "The people that in darkness sat, A glor'ous light have seen." It has a sturdy and vigorous quality, with a middle section for children's choir or soprano against humming by the other voices. H. W. Gray Co., N. Y., 18 cents

Joyful Is Our Story, a carol for SATB, by Alec Rowley, English composer, gracefully sets words by H. W. Whitbread, combines pleasant melody with attractive contrast of parts; the accompaniment is ad lib. Novello & Co., H. W. Gray Co., representatives, 4d.

Puer Natus, carol for mixed voices and soli, unaccompanied, sets the 15th century text with interspersed soli for bass, alto, tenor, soprano. Beautiful modal melody, and some use of Latin words. The Road to Bethlehem, carol for mixed voices with baritone solo, unaccompanied, has a reverent minor-cadenced setting by Ralph E. Marryot, text by Floy Lawrence Emhoff, which laments "the weary road that led afar from Bethlehem town, Gethsemane and Golgotha. A cross and then a crown." H. W. Gray Co., 18 cents each.

Gabriel's Message, from an old Basque Noël, words by S. Baring-Gould, harmonized by Desmond Ratcliffe, is a delightful four-part carol in minor cadence, with quaint words and a recurring "Gloria" after each stanza. Novello & Co., H. W. Gray Co., representatives, 3d.

For Male Voices

Basque Christmas Carol (Villancico Vasco), arr. for TTBB by Frederick Erickson, texts in Castilian and English, by Fr. Pintado and John Phelps. A solemn and delightful Noël, with piano accompaniment for rehearsal only. Fairly simple. H. W. Gray Co., 15 cents.

Songs

We Sing to the Lord of Harvest, text by J. S. B. Monsell, music by J. Thurston Noé, is a Thanksgiving hymn of vigorous, tuneful sort. Canyon Press of New York, Inc., 18 cents.

HEAR US, OUR FATHER, for soprano or tenor, with violin, harp or piano, and organ accompaniment; by L. Boëllman, arranged by N. Lindsay Norden. H. W. Gray Co., N. Y. 75c.

A smooth-flowing and broadly melodious solo for high voice, its compass ranging from low E to A above the staff. The number has a festive character, as the violin, harp (or piano) and organ embroider its rather plain line with graceful arpeggios. The text is from the Bible, also arranged by Mr. Norden.

GIVE ME A FAITH, for high (also low or medium) voice, by Roberta Bitgood; text by the Rev. Charles Lee Reynolds. H. W. Gray Co., N. Y. 50c.

A four-square, simple melody of fervent character, such as is relished by many congregations. It is written with climactic power in the final lines, after a rather soft middle section voicing a desire for peace. High voice version ranges from low D to high A, with optional F sharp.

SSATB

Three Christmas Songs, by Edgar M. Deale, are a cappella settings of three Fifteenth Century lyrics of great beauty—I Sing of a Maiden, O My Deir Heart, and Wolcum Yole. The second has a refrain of "Balulalow," and all are marked by quaint, homely expression and tenderness. Musically, they are interesting, too, in a modal sense. Elkin & Co., Ltd., London, Galaxy Music Corp., New York.

SSA

O Holy Night, the familiar carol by Adolphe Adam, has an arrangement by William A. Goldsworthy, with descant—Junior or adult women's voices. J. Fischer & Bro., 15 cents.

CHRISTMAS ORATORIO, Part I, by J. S. Bach, arr. for female or boys' voices by Ernest Read, is an English edition with piano accompaniment, designed for choirs that do not have adult male voices. The suggestion is made that the soprano and tenor arias be sung by all the sopranos in unison, and the alto and bass arias by all the altos. If it is desired to rent orchestral parts, additions of a few strings are suggested, with the oboe and flute parts given to them, and the trumpet ones played on the piano or organ. (Paterson's Publications, Ltd., London; Carl Fischer, Inc., N. Y., 75c.)

FATHER FLANAGAN'S
BOYS TOWN CHOIR
FATHER FRANCIS SCHMITT, DIRECTOR
NOW BOOKING — WRITE FATHER NICHOLAS H. WEGNER, BOYS TOWN, NEB.

Founded 1880
Published by Music Periodicals Corporation
119 West 57th Street, New York 19, N. Y.
Tel. Circle 7-4500 Cable Address, MUSICURIER

GRACE NYLEN, *President-General Manager.*
MARCELLA SCHMOEGER, *Vice-President, Treas.*

Managing Editor, RUSSELL M. KERR
Associate Editors, MARY CRAIG, RENÉ DEVRIES, ROSALYN KROKOVER, MARY STOLTZFUS.
Foreign Editor, DR. HENRY W. LEVINGER.
Contributing Editors, HAROLD C. SCHONBERG, BERNICE FROST and HENRY HARRIS.
Promotion, DOROTHY BERSIN.
European Business Representative, ROCK FERRIS, Lungarno Acciaioli 20, Florence, Italy.

Change of Address:—2 weeks notice is necessary. Give old as well as new address and include Postal Unit Number.

musical
COURIER

NOVEMBER 15, 1951

MUSICAL COURIER REPRESENTATIVES,
U. S. A. and LATIN AMERICA:

CHICAGO: René Devries, Dosha Dowdy, 220 S. Michigan Ave. HArrison 7-6110 and 5804). BOSTON: Jules Wolffers, 1572 Beacon St., Waban, Mass. LOS ANGELES: C. Sharpless Hickman, 701 Ocean Ave., Santa Monica (Santa Monica 44511). SAN FRANCISCO: Charlotte Hiller, 155 Seal Rock Drive. DETROIT: Marion Gerhardt, 2257 Webb. PHILADELPHIA: Samuel L. Singer, 1451 Greywall Lane. WASHINGTON: James G. Deane, 1615 Kenyon St., N.W. RIO DE JANEIRO: Ceicao de Barros Barreto, Avenida Atlantica 4146, Copacabana—Business Repr., Oscar Arany, Caixa Postal 5426. BUENOS AIRES: Jorge M. White, Paraguay 1207. MEXICO CITY: Charles Prescott Poore, Edificio Condesa H/3 (11). HAVANA: Huberto de Blanck, Avenida Bolivar 213.

EUROPE AND FAR EAST:

ENGLAND: Arthur Notcutt, 18 Abbey Court, Abbey Rd., London N.W. 8. AUSTRIA: Dr. Erwin Mittag, Franziskanerplatz 1, Vienna 1. BELGIUM: Francis de Bourguignon, 103 Rue General Leman, Brussels. FRANCE: Suzanne Demarquez, Rue de Madrid 25, Paris VIII. GERMANY: Erwin Kroll, Laubacherstrasse 14, Berlin-Friedenau. HUNGARY: Frederic Sandor, Kreuz Geza-utca 17, Budapest V. ITALY: Mrs. Mary Tibaldi Chiesa, Piazza Volontari 4, Milan. NETHERLANDS: Frits R. Noske, Van Imhoffstraat 7, The Hague. ISRAEL: Dr. Peter Gradenwitz, P. O. B. 6011, Tel-Aviv. SWITZERLAND: Georges Bernand, 11 Rue Emile Jung, Geneva. JAPAN: Viscount Taktoshi Kyogoku, 9 Onden 1 Chome, Shibuyaku, Tokyo.

St. Louis Symphony Begins 72nd Year

ST. LOUIS.—The St. Louis Symphony Orchestras's seventy-second season was inaugurated with Vladimir Golschmann ushering in his twenty-first year as musical director and conductor. The usual orchestral fanfare and standing audience greeted the popular conductor's entrance, and the music that followed was a tribute to the man who has made the St. Louis Orchestra one of the finest in existence.

Brahms' First Symphony was the pivotal point of the program, which revealed not only the structural grandeur of this renowned epic but also the intellectual insight of its interpreter and the impeccable performance of the devoted musicians.

For the second concert pair, Friedrich Gulda, the Austrian pianist, made his first local appearance. His performance of the Schumann Concerto was memorable. It was remarkable in the sense that a pianist of his brilliance could submerge his dynamic intensity to encompass the Romanticism of Schumann without hint of showmanship. Mr. Golschmann offered for his orchestral works the Schubert Rosamunde overture, Schönberg's Transfigured Night, which revealed the string section of the orchestra at the zenith of perfection, and the Kodaly Hary Janos Suite.

The third concert program introduced as assisting artists the duo-piano virtuosos Luboshutz and Nemenoff, who had two appearances, first in the Bach Concerto No. 2, and in the Martinu Concerto dedicated to the artists. The Bach was performed in the best traditional style, and the Martinu was one of the finest examples of the modern school heard in recent memory. Great popular acclaim was accorded the players, who were brought back to the stage for many recalls.

The orchestral numbers, of which Mr. Golschmann gave his accustomed fine interpretations, were Mozart's Symphony No. 38 (the "Prague"), and the Moussorgsky Pictures at an Exhibition, in the Ravel arrangement.

The Principia Concert and Lecture Course opened its annual season with a song recital by Igor Gorin, the popular baritone, whose program delighted a capacity audience at Howard Hall. His list ranged from older classics to a fine selection of lighter works of national composers, and the artist was forced by insistent applause to add numerous encores. O. C.

IN PARIS . . . Maro and Anahid Ajemian, violin and piano team, before the Eiffel Tower. The young Americans began their itinerary in Baden-Baden, and opened the Donaueschingen Contemporary Music Festival with the Krenek Double Concerto for violin, piano and orchestra, written for them. Before their Carnegie Hall recital here on Jan. 11, they will appear in recital and with orchestra in Germany, Italy, Austria, Switzerland and France.

Birmingham Orchestra Opens Season

BIRMINGHAM, ALA.—For the opening concert of the Birmingham Civic Symphony Orchestra there was an audience that taxed the capacity of the large Municipal Auditorium and included people from three states. Eleanor Steber was guest soloist in scenes from Madame Butterfly with the Hugh Thomas Chorus and Mozart and Charpentier arias. The orchestra, reflecting the remarkable work of Arthur Bennett Lipkin in its development to its present high status, played Wagner, Vivaldi, Tchaikovsky, Schubert and Richard Strauss works.

Notable was the new orchestral shell. Largely the conception and design of Leo B. Lother, local artist and stage manager, it has attracted national attention and probably will be adopted by other orchestras. Not a shell in shape, like many used by orchestras, it is large, portable and collapsible. Made of wood and canvas, the ceiling suspended from the auditorium ceiling, with indirect lighting coming through star-like openings and giving the effect of a star-studded sky, it gave beauty of setting, tone and acoustics. ALICE GRAHAM.

Hilltop Company Made Permanent

BALTIMORE, MD.—The Hilltop Musical Company, which gave operas at Emerson's Farm, Lutherville, last summer, has been established on a permanent basis. The group was formed by Tanya Udel Lear, soprano, whose present title is company representative. Don Swann, Jr., is producer; Hugo Weisgall, director; Richard Goodman, general manager. The company opened their season at Catherine Hooper Hall here, presenting The Secret of Suzanne and Mozart's The Impresario. In the repertoire are also The Telephone and The Old Maid and the Thief (Menotti), The Poor Sailor (Milhaud), In a Garden (Kupferman), The Bartered Bride (Smetana), Tancred and Clorinda (Monteverdi), The Music Master (Pergolesi) and Albert Herring (Britten). All productions are in English. They are available for schools, churches, music clubs and other groups; short programs for luncheons, dinners; and full length operas for larger events, including singing and dancing choruses.

Operas for Brooklyn Academy

Eight Saturday evening performances of operas and operettas have been announced by the New York Operatic Society, at the Brooklyn Academy of Music. The first productions scheduled are Aida on Nov. 24, with Muriel Rahn in the title role, and Lehar's The Merry Widow on Dec. 8. Under the direction of Dr. Theodore Feinmann, the company presents the works out of town the week prior to the New York performance. Also on the schedule are Hansel and Gretel, Traviata, Carmen, Faust, The Desert Song and The Vagabond King.

Washington Orchestral Opening

WASHINGTON.—The National Symphony Orchestra opened its 21st season Oct. 23. A capacity audience, including President Truman, heard Gregor Piatigorsky play in the Dvorak Cello Concerto. Conductor Howard Mitchell also programmed the Tchaikovsky Fourth Symphony and Frederick Stock's transcription of the Bach Prelude and Fugue in E Flat.
J. G. D.

Stuart Fastofsky on Tour

Stuart Fastofsky, violinist, is on a concert tour with George Fine, pianist. On Feb. 17 he will give another Carnegie Hall recital.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TtH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. New York Philharmonic-Symphony, CH, E; benefit, Gladys Swarthout, Beveridge Webster, Burl Ives and the Hufstader Singers, TH, E.
Nov. 16. New York Philharmonic-Symphony, CH, A; Earl Wild, pianist, CH, E; Maria Martino, soprano, TH, E.
Nov. 17. Boston Symphony, CH, A; New York Philharmonic-Symphony Young People's Concert, TH, A; Margaret Quist, contralto, CFCH, E; Composers' Concert, Carl Fischer Sky Room, 5:00 p.m.
Nov. 18. New York Philharmonic-Symphony, CH, A; Suzanne der Derian, TH, A; New Friends of Music, TH, 5:30 p.m.; Todd Duncan, baritone, TH, E; Ethel M. Tucker, soprano, CRH, A; Margaret Leary, mezzo-soprano, CRH, E; Siran Bledjian, soprano, CFCH, A.
Nov. 19. Richmond Gale, pianist, TH, E.
Nov. 20. Jeanette La Blanca, soprano, CH, E; Jan Smeterlin, pianist, TH, E.
Nov. 21. Jascha Heifetz, violinist, CH, E; David Smith, pianist, TH, E.
Nov. 22. New York Philharmonic-Symphony, CH, E.
Nov. 23. New York Philharmonic-Symphony, CH, A; Isabelle Chatfield, soprano, CRH, E.
Nov. 24. New York Philharmonic-Symphony, CH, E; EMO String Quartet, CFCH, E.
Nov. 25. New York Philharmonic-Symphony, CH, A; Herman Arminski, pianist, TH, A; New Friends of Music, TH, 5:30 p.m.; Sarah Brown, soprano, CRH, A; New York Flute Club, CFCH, 5:30 p.m.
Nov. 26. Szymon Goldberg, violinist, CH, E; Little Orchestra Society, TH, E; Elmo Russ in a program of his own songs, CRH, E.
Nov. 27. Philadelphia Orchestra, CH, E; Anna Russell, satirist, TH, E.
Nov. 28. Giovanni Bagarotti, orchestral concert-Mozart cycle, CH, E; Winifred Cecil, soprano, TH, E.
Nov. 29. New York Philharmonic-Symphony, CH, E; Freda Trepel, pianist, TH, E; Marlene Pambookjian, pianist, CRH, E.
Nov. 30. New York Philharmonic-Symphony, CH, A; Ray Lev, pianist, CH, E.

NEW YORK CONCERTS

(*Continued from page* 11)

reaching strong moments. Less impressive was his traversal of Beethoven's Sonata in E major, op. 109, in which the technical requirements were fulfilled, but the musical implications (especially in the closing Andante con variazioni) often lacked realization. Closing the program with Ravel's Sonatine, Chopin's Polonaise-Fantasie, op. 61, and Prokofieff's Toccata, op. 11, the artist added many encores. H. W. L.

Amparo and Jose Iturbi, Nov. 2, E.—A genial program of two-piano works enlisted the well-known brother-and-sister team, opening with Mozart's Sonata in D, given a generally tasteful presentation. The En Blanc et Noir Suite of Debussy was played somewhat forthrightly, evoking less than the maximum of subtlety and color. The Spanish artists were in their element in Three Andalusian Dances by Manuel Infante, written for them, and played with authentic rhythmic flair. Milhaud's delicate, yet boisterous Scaramouche fared best in the final section. Three "first times in the U.S." were A Cesta by Nepomuceno, Gato by Guastavino, and El Embrujo de Zamba by Quaratino, all Latin American composers—slender works of atmospheric appeal. The finale was the pair's well-known arrangement of Gershwin's Rhapsody in Blue, which loses something of its characteristic shading without the orchestra. Applause was warm throughout. R. M. K.

Boys Town Choir, Nov. 4, A.—The inspiring work of Father Flanagan's Boys Town has become a national tradition, and the widely touring choir directed by Father Francis Schmitt is one reason for the warm feeling which exists from coast to coast for this foundation. Saturday afternoon's concert, the group's third in New York, regaled a large, cordial audience with the usual wide variety of numbers, ranging from music of the Early Church to lively current secular literature. The stage was colorful to the eye, too, since the 50 boys wore surplices and cassocks for sacred music, and for the rest of the program dark trousers topped with white coats which they changed for bright-hued sport shirts in the most popular numbers.

The soloist was Christopher Lynch, tenor, featured in Panis Angelicus and Schubert's Ave Maria, and, later, in an informal, lighter group. A touch of spontaneous drama was added when Father Schmitt announced that two "old boys," now in uniform, were in the audience. The young sailors joined the stage singers for the last few offerings.

Throughout the program, the boys sang with excellence and spirit, responding to the musicianly baton of Father Schmitt. Proceeds of the concert went to the Boys Town, Neb., headquarters and to the home for the aged operated by the Carmelite Sisters of New York. Sponsors were the Sons of Mount Carmel. M. L. S.

Solomon, Nov. 4, E.—The English pianist, in a relatively short time, has established himself here with a large and devoted following. On this occasion they heard him play two of Bach's Preludes and Fugues, Mozart's Sonata in D major (K. 576), Brahms' Sonata in F minor, and works by Debussy and Ravel. Curi-

(*Continued on page* 22)

Coppicus, Schang & Brown, Inc.
Division
COLUMBIA ARTISTS MANAGEMENT, Inc.
113 W. 57th St., New York

Mario Braggiotti

Rudolf Firkusny

CARROLL GLENN

Szymon Goldberg

GORODNITZKI

SUSAN REED

Tossy Spivakovsky

Gladys Swarthout

Coppicus, Schang & Brown, Inc.
DIVISION OF COLUMBIA ARTISTS MANAGEMENT, INC.
113 W. 57th St., New York 19, N. Y. . . . . Circle 7-6900

DE PAUR'S INFANTRY CHORUS
Leonard De Paur, Conductor

TRAPP FAMILY SINGERS
Dr. Franz Wasner, Conductor

SLAVENSKA'S BALLET VARIANTE
7th Season — Direction of Mia Slavenska

M A T A & H A R I
and their Assisting Artists—COMEDY DANCERS

LITTLE ORCHESTRA SOCIETY
First Road Tour — Thomas Scherman, Conductor

V R O N S K Y & B A B I N
(Steinway Pianos) — Premier Two-Piano Team

THE PAGANINI QUARTET

EDWARD **COLLINS**
Pianist—Composer—Conductor
803 Kimball Building Chicago, Ill.

CARA VERSON
Pianist ..... "Musical Rebel"
Modern Repertory as Specialty
Mgt.: Harry Culbertson, Inc., 1744 E. 55th St.
Booking 1951-52 Chicago 15, Ill.

RAISA-RIMINI OPERA SCHOOL
920 N. Michigan Ave., Chicago, Ill.
Telephone Superior 9132

NAOMI WATSON
CONTRALTO
Concert mgt.—Arthur Seith
447 Sa. Kenilworth — Tel. Village 1787, Oak Park, Ill.

BESSIE RYAN
TEACHER — COACH — LECTURER
1043 N. Austin Blvd., Chicago 51, Ill. AUstin 7-4333

LEO **PODOLSKY**
PIANIST — MASTER CLASSES
7424 So. Merrill Ave., Chicago 49, Ill. Tel.: HI. 3-4286

Prof. S. A. GREVE — Marie HUSSA
Basso Artist Teachers Soprano
Opera, Lieder, Oratorio, Dramatics
Sherwood Music School, Chicago, Ill.

BLYTHE OWEN
COMPOSER — PIANIST
Cosmopolitan School of Music
1625 Kimball Bldg. Chicago, Ill.

ALDO **SALVI**
HARPIST
838 Orchestra Bldg. Chicago, Ill.

ETHEL LYON
Pianist—Teacher—Lecturer
American Conservatory Chicago, Ill.

ROBERT **SPEAKER**
BARITONE
American Conservatory, Chicago

BARRE HILL
TEACHER OF SINGING
American Conservatory
Kimball Bldg. Chicago, Ill.

HSIEN-MING TCHEREPNIN
Pianist-Lecturer
Teacher of PIANO—SOLFEGGIO (French School)
De Paul University School of Music, Chicago, Ill.

HARRIET CASE
THE ART OF SINGING
Cosmopolitan School Kimball Bldg., Chicago

Reserve Your Space Now For
MUSICAL COURIER'S
ANNUAL BOOKING ISSUE

Chicago Season Speeds Tempo

By René Devries and Dosha Dowdy

CHICAGO.—Activities of the Chicago Symphony Orchestra in the past two weeks have been varied and numerous, with five out-of-town concerts, in Milwaukee (2), at Michigan State College, Central Michigan College of Education, and Purdue University. There were also seven in Orchestra Hall—two mid-week pairs, a Tuesday afternoon one, the first Children's Concert of the season, and two "Pops." The weekly TV programs, sponsored by the Chicago Title and Trust Company, utilizing a chamber group of 25 to 35 players, and replacing former radio concerts by the full orchestra under the same sponsorship, are receiving enthusiastic response.

The regular subscription concerts presented five soloists, two new to Chicago—Leonard Rose, and Joseph Fuchs, heard with George Schick at the piano in Beethoven's Triple Concerto; Dudley Powers, soloist at Tuesday's concert in Tchaikowsky's Variations on a Rococo Theme for cello and orchestra; and Claudio Arrau, heard in Liszt's A Major piano concerto at the midweek concerts of Nov. 1 and 2. Other works programmed were Mendelssohn's Overture to The Lovely Melusina, played with a relaxed delicacy and subtlety which made its performance delightful; Schoenberg's Five Pieces for Orchestra, given a reading revealing the composer's ingenious orchestration and his fascinating musical ideas; and César Franck's Symphony. The performance of the last-named work was not without eloquence, but in this writer's opinion, it did not do justice to the score's spiritual beauty, or give it sufficient vitality.

Arrau, who with the orchestra provided a stirring performance of the Liszt Concerto, had the good fortune to have an instrument which responded wonderfully to the artist's conception of beautiful tonal effects as well as brilliant ones, achieved without percussive intrusion.

Novelty by Martin Presented

The previous mid-week program was a particularly interesting one for the three concertos performed—a Chicago premiere of Frank Martin's Concerto for Seven Wind Instruments, Tympani, Percussion and String Orchestra—a valuable addition to the orchestra's repertory, well received; Brahms' Double Concerto, admirably performed with soloists Fuchs and Rose; and the Beethoven Triple Concerto. Despite the separation of the piano from the solo strings, and its otherwise disadvantageous position—not allowing for perfect tontal balance, Schick again displayed his exceptional gift for ensemble at the piano keyboard. Both string soloists gave expert performances.

"Pop" Concert Soloists

Soloists presented at the three Popular Concerts given thus far this season were Boris Zlatich, Chicago violinist from the studios of George Perlman; Eugene Hopkins, pianist, a native of Kenosha, Wis., who has studied with Walter Knupfer; and Samuel Magad, a pupil of Paul Stassevitch, who played the Khatchaturian Concerto for Violin and Orchestra—a first performance by the Chicago Symphony.

Heifetz's Appearance

A Heifetz recital is not always an exciting event, but it is always a memorable one. His sole Chicago recital for the season, heard in Orchestra Hall, had no need for pyrotechnics or other feats of virtuosity to astound his listeners. His list contained compositions which required the touch of Heifetz to make each a classic in the matter of interpretation, tonal power and beauty. To review a Heifetz recital in detail is no longer a necessity or a duty. Everyone interested in violin playing knows of his mastery, and he remains in a class by himself.

Anita Jordan in Recital

Anita Jordan, soprano, heard in Kimball Hall recital by a near-capacity audience, has much to offer her listeners—a lovely voice, guided with understanding, fine stage presence and good taste. To these attributes, consistently good diction and better breath support should be added. She made an excellent impression in her opening aria, As When the Dove Laments, from Handel's pastoral opera, Acis and Galatea, done with clarinet obbligato by Walter Wollwage, meeting the tests of musicianship and vocal skill demanded. Her program further contained seldom heard Lieder, French chansons, Hebrew and Yiddish numbers, and a group in English closing with a first performance of Herman Berlinski's Song of the Builders from the cycle, The City. Miss Jordan was fortunate in having George Schick's musicianly and deft accompaniments.

Leon Kirkpatrick's Program

Leon Kirkpatrick's Kimball Hall recital was both rewarding and disappointing. The Negro pianist has much native talent, shows a sincere approach to the music he plays, plenty of technic for the big line of Liszt's Funerailles, the tonal control and delicacy for Debussy's Feuilles Mortes, and the emotional sweep of Rachmaninoff's Etude Tableau No. 5. But his lack of facile technic detracted from the first part of his program, resulting in undisciplined performances of the Bach-Busoni Chaconne, Schubert's Impromptu in G Major, and the Brahms F Minor Sonata. Nevertheless, Mr. Kirkpatrick's playing holds the attention of his audience—and this was one which filled the house. With other attributes important to a concert artist, the ability warrants the further cultivation of his fine talent.

Fine Arts Quartet Opens

The opening concert of the Fine Arts Quartet's sixth season (Thorne Hall) found this excellent ensemble in good form. Seasoned and musically fastidious performances of Beethoven's Quartet in D Major, Schubert's Quartetsatz, and Bloch's Quartet No. 1 were heard by a large audience of devotees.

Skolovsky's Chicago Debut

Zadel Skolovsky, whose Orchestra Hall recital opened this season's Allied Arts Piano Series, established himself in the first half of his program (heard by this reviewer) as a pianist within reach of a big career. Mr. Skolovsky is a personable artist, with a knowing approach to the music he plays, is adequately equipped technically, and has the ability to project his interpretations successfully. An occasional flaw in the pianist's

RECITALIST HONORED . . Hervа Nelli, soprano (center), at a reception following her appearance on the College Night Series of William Woods College, Fulton, Mo. With her, l. to r., are President and Mrs. Tilford T. Swearingen and Dr. and Mrs. William Meldrum. Dr. Meldrum is director of Jameson Conservatory of Music at the college.

playing is his need to hold the interest he so well stimulates, throughout his performances. The latter half of the program listed Scriabin's Sonata No. 4 in F Major, Milhaud's Saudades do Bresil, and Bartok's Sonata (1926).

New Music Quartet at Mandel Hall

The University of Chicago series at Mandel Hall on Oct. 26 presented as its first offering of the season the New Music String Quartet of New York, which substituted for the Busch Quartet, unable to appear. This young organization has won its spurs in the East, and deservedly so, for it plays with precision, an abundance of technique and considerable understanding of the music presented. The program included two works of mainly historic interest—a Fantasia by Purcell containing certain harmonic changes much in advance of their time, and a rather tame Quartet by Franz Richter, who preceded Mozart by about 40 years. Bartok's Third Quartet was done with finesse, tonal color and excellent coordination. The work, cacophonic throughout, brought a warm response. After the intermission Beethoven's F minor Quartet, op. 95, was performed, showing less authority in classic music. Is Bartok easier to play for modern-minded quartets than Beethoven? R. R.

Society of American Musicians Concert

The Society of American Musicians presented the winners of the Student Contest (1950-51 season) in concert in Kimball Hall, Friday evening, Nov. 2. Those winners of the Student Contests (1950-51 season)—Primary, Junior and Senior Divisions—presented in concert by the Society of American Musicians at Kimball Hall, Nov. 2, were Lawrence Leverenz, Miriam Shanes, Mary Morrison, Sylvia Samuels, Fred Kaz and John Thomas Covelli, piano; Diana Yvonne Hass, violin; Ted Scropos, cello; and Sally Hodson, voice.

Oberlin Conservatory's Schedule

Oberlin Conservatory's calendar of music events during November and December includes concerts by Arthur Tennent, tenor; Guiomar Novaes, piano; the Cleveland Orchestra, Szell conducting; Joseph Gingold, violin, and Emil Danenberg, piano; Oberlin String Quartet assisted by Emil Danenberg and Jacques Posell, double bass; Shaw Chorale and Concert Orchestra; and the Faculty Woodwind Quartet.

The first of three concerts scheduled by the Chicago Business Men's Orchestra this season will be given in Orchestra Hall, Nov. 30, with Theodore Lettvin as soloist. A special feature of the concert will be the presentation of the Chicago Business Men's Orchestra-Musical Courier Citation for "The Chicagoland individual or group, not engaged professionally in music, selected as having made the greatest contribution to the city's music."

Other concerts are booked for Feb. 8, with Nancy Carr, soprano, and Louis Sudler, baritone, appearing jointly; and May 5, when Mischa Mischakoff, violinist, will be the soloist.

Maurine Hansing Students to Appear

Maurine Hansing, teacher of singing on the faculty of Boguslawski College of Music, will present a group of her pupils in recital in the school's Recital Hall on Nov. 25 at 3 p.m. Composers of various schools will be represented on the program to be given by Priscilla Rydberg, Ross Ruthenberg, Suzanne Rettke, Joyce Fehser, Shirley Tuffinelli, Larry Witt, Karen Hartman, Betty Edith Vander May, Margaret Etzcorn, Priscilla Rauch, and Sally Jean Prikett.

Van Grove Arranges Ballet

Isaac Van Grove, conductor-composer, now in Chicago coaching and teaching a limited number of students at the Boguslawski College of Music, collaborated on the libretto and arranged and orchestrated the music for the ballet Revenge, currently presented by Ruth Page. The ballet is based on Il Trovatore.

Eroica Depicts Beethoven in Film

Eroica, the new Austrian cinema production, at the Fifty-fifth St. Playhouse, New York, must stand comparison with the much earlier picture on the life of Beethoven, in which the lamented French actor Harry Baur played the title role. Unfortunately, the pendulum swings in favor of the latter, as his portrayal, though not historically accurate, had much introspection, majesty and real greatness. In the new film, Ewald Balser, a first rate actor, is hampered in his recreation of the great composer by a script which makes the hero a self-centered, rather querulous man whose acquaintance one would gladly avoid.

The picture approaches Beethoven's personality—or rather tries to reproduce it—in three aspects, his passionate espousal of democracy, his rather futile craving for love, and his brave behavior under the ordeal of deafness. But the result is not successful as a film drama. It is partly the fault of the rather trivial script (which for someone who can follow the German dialogue is even less attractive than are the English subtitles), partly of the musical content, which consists of bits and pieces from the master's symphonies, overtures and Fidelio. Out of this patchwork emerges a movie which does scant justice to the composer, the actors or the musical executants. The Vienna Philharmonic Orchestra, and Vienna Symphony Orchestra, conducted by Hans Knappertsbusch, the Choir of the Vienna State Opera and the Vienna Choir Boys are heard in the excerpts.

Other leading speaking roles are assigned to Marianne Schoenauer as Therese von Brunswick, Judith Holzmeister as Giulietta Guicciardi, Oscar Werner as Beethoven's nephew Karl, and in a superbly played episode, Gustav Waldau as the Village Parson. The film is directed by Walter Kolm-Veltee and Karl Hartl. H. W. L.

Rosen Estate to Be Concert Center

Caramoor, estate at Katonah, N. Y., of the late Walter T. Rosen, was endowed in his will as a permanent art museum and concert center for the public. His widow, Lucie Bigelow Rosen, concert thereminist, besides financial bequests, was granted life use of the property. For the last six years the Westchester Friends of Music had been conducting concerts there and would expand their activities, Mrs. Rosen stated. Included in the palatial estate are a music room seating 300, an outdoor theatre for 700, and an amphitheatre for more than 1,500.

AMERICAN CONSERVATORY
OF MUSIC — CHICAGO
Offers courses in all branches of music and dramatic art
Founded in 1886—Faculty of 135 artist teachers
Member of National Association of Schools of Music
Send for a free catalog—Address: John R. Hattstaedt, President, 503 Kimball Building, Chicago

RUDOLPH GANZ
Booking 1951-52
Address: Hotel Pearson, 190 E. Pearson St., Chicago
Steinway Piano—Decca Records

ETTA MOTEN
SINGER of SONGS
LECTURE RECITALS
Mgt.: NCAC—711 Fifth Avenue, New York 22, N. Y.

NEW YORK CONCERTS

(*Continued from page* 19)

ous and noisy commotion in the balcony held the pianist's opening measures up for a few moments, but once the noise subsided Solomon's playing emerged throughout the program in its usual neat, elegant and sensitive style. The second and third movements of the Mozart Sonata were particularly beautiful; the second for its magnificent liquid quality and the third for its unusually clean articulation, sensitive phrasing and handling of tonal colors. Pianistically and musically the Brahms Sonata is almost impossible to perform interestingly and it was a tribute to Solomon's mastery of both qualities to have the work sound cohesive and be as pleasant an experience as it was for his listeners. After the French group, which was, of course, handsomely played, many encores were added. R. K.

Mertens & Parmelee, Inc.
André Mertens Horace J. Parmelee
Division: COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street, New York 19, N. Y.
Include under their management

THE COLUMBUS BOYCHOIR
HERBERT HUFFMAN, Musical Director

DONALD DAME TENOR

SUZANNE DANCO SOPRANO

DILLING HARPIST

FERRIER CONTRALTO

NIKOLAI and JOANNA GRAUDAN CELLO-PIANO

BYRON JANIS PIANIST

ELENA NIKOLAIDI CONTRALTO

ODNOPOSOFF VIOLINIST

GENEVIEVE ROWE COLORATURA SOPRANO

GYORGY SANDOR PIANIST

SVETLOVA BALLERINA

TRAVERS VIOLINIST

WILLIAM WARFIELD BARITONE

LJUBA WELITCH SOPRANO

TOWN HALL

Thomas O'Brien, N. Y. debut, Oct. 21, E.—Turning to vocal expression, Patrolman O'Brien, who has a pleasing voice not too highly developed in its present estate, showed that the "finest" can also register in other fields. He sang with enthusiastic spirit, good enunciation and with some effectiveness in numbers calling for less strenuous effects. The widely-ranging program included 17th century works, songs of Schubert, arias by Handel and Massenet, and a group in English by British and American composers. Irish songs were added as encores, in which the singer showed particular feeling. Francis Kinney was at the piano. D. T.

Calvin Dash, Oct. 22, 5:30 p.m.—The baritone, who made his debut two seasons ago and is a graduate of the Juilliard School, showed evidence of progress in his song list. Following two Handel arias from Radamisto and Tolomeo, and Gluck's Air des Pélerins de la Mecque, he sang Doch Weichet from Bach's Cantata No. 8, with string quartet and flute solo in the last. Schubert's An die Musik and Der Musensohn were followed by four Hugo Wolf lieder, in which he evinced feeling and understanding of idiom. Poulenc's light and ironic Chansons Gaillardes Mr. Dash interpreted with much spirit and rapid enunciation of text. A final English group by David Diamond, Frederic Rosse, Vaughan Williams, John Alden Carpenter and Denes Agay revealed his smooth command of vocalization, despite a voice not too large and with some limitations in the lower register. The program was presented by JUGG, Inc., whose annual award was won by Mr. Dash. Emanuel Balaban was at the piano. D. T.

Leonard Hungerford, N. Y. debut, Oct. 22, E.—The Australian artist, who made his debut with a program of 18th century music, is a musician of stature and a pianist of high standards. He uses his instrument and his dexterity as a means to convey the innermost meaning of the music he is playing, making no concessions to pure shows of technical brilliance. In Bach-Busoni's Toccata in C major he captured the monumental character of the corner movements with as much persuasiveness as the lyricism of the Adagio. He had great affinity with Brahms' Variations on an Original Theme, op. 21, No. 3, which he played appropriately as pianistic chamber music. The Beethoven Sonata, op. 2, No. 2, interpreted in strong classical lines, suffered a bit from a lack of contrasts and rhythmic precision. But in a Chopin Polonaise and Nocturne he made the piano sing. Schubert's Wanderer Fantasie in a convincing reading of grandeur and lyric beauty closed the list, which was acclaimed by a sizeable audience. H. W. L.

Daphnée Sylva, N. Y. debut, Oct. 23, E.—Miss Sylva disclosed many of the gifts requisite for career achievement. She made a gorgeous stage appearance and her deportment was telling in simplicity and grace. The young singer evidenced also a flair for song interpretation. Technically, her vocal work did not appear to have kept pace with her histrionic and repertoire development. Her light, high voice, allowing for debut nerves, was fragile in projection and seemed to hold potentials of greater warmth and line than she employed at this hearing. However, the beautifully devised program was delivered with intelligent style; the group of Brahms and Schumann being particularly well done. Delightful nuance and spontaneity colored the Debussy songs and the English group, which included the lovely White Swan by Ernest Charles, two La Forge numbers, a Mana-Zucca song and Hageman's gay Me Company Along, showed superiority in diction. Stuart Ross played brilliant accompaniments. M. C.

Bernhard Weiser, Oct. 24, E.—This experienced pianist gave a clear reading of a contemporary American work, Harold Shapero's Sonata No. 1 in D, with its neo-classic style, wide-spaced intervals, spryness, pensiveness, revivalism, and ultimate gayety and assertiveness. Mr. Weiser also presented, carefully and attractively, many passages in the Mozart A minor Rondo, though, through lack of finesse in certain phrases and ornaments, he did not achieve continuity of form. Brusqueness and overpedaling caused the blurring of rhythmic details in fast sections of Schumann's F sharp minor Sonata and Chopin's B minor Scherzo. In three pieces from Ravel's Miroirs, pleasant tints and washes of sound did not hide a frequent lack of delicate balances and precise articulation. Greater facility and craftsmanship would aid the pianist in his desire for eloquence. E. B.

Janice Moudry, N. Y. debut, Oct. 26, E.—The contralto, assisted at the piano by Paul Ulanowsky in masterly fashion,

BERNARD LA BERGE

George Markey
ORGAN VIRTUOSO

Artiss de Volt
HARPIST

Sondra Bianca
PIANIST

Luigi Silva
CELLIST

TRIO
MANNES Leopold Piano
GIMPEL Bronislav Violin
SILVA Luigi Cello

Paul Wittgenstein
PIANIST

gave a demanding and diversified program. Opening with arias by Handel, Arne, Haydn, and Thomas Morley, sung in English, she proceeded to two arias by Bach with oboe obbligato (played by Jerome Roth), Weh der Seele, from Cantata No. 102, and Gelobet sei der Herr from Cantata No. 129, lieder. From the beginning it was evident that Miss Moudry has one of the most beautiful voices heard here of late, though whether she is a mezzo-soprano or even soprano is open to question. She not only sings with uncommon understanding, but in addition to the lyric offerings traversed with success the dramatic aria, O don fatale from Verdi's Don Carlo, which she added as an encore before intermission. A group of French works by Fauré, Debussy, Chausson and Hahn led to the closing group of two songs by Hugo Wolf and two by Richard Strauss, all sung with fine vocal production and sensitivity. The audience feted the youthful artist with cordiality, demanding many encores. H. W. L.

Hortense Love, Oct. 28, A.—The soprano has a cultivated approach to her music. The program was chosen with discrimination, but vocally her tones seemed often supported faultily, resulting in some pitch vagaries. The content was conveyed with varying success, among the better achievements being Strauss' lieder Im Spaetboot and Kling, also two works by Mahler. Among more pyrotechnical efforts were three Bach arias, Ich folge dir gleichfalls from St. John Passion, Wie lieblich from Cantata 133, and the florid Jauchzet Gott, also Mozart's recitative and aria, Ch'io mi scordi. French songs by Fauré and Chausson, Poulenc's Cinq Poèmes, and English works by Quilter, C. Cameron White and Margaret Bonds were also performed. The piano accompaniments were played by John Sundsten. R. M. K.

Mario Jazzetti, U. S. debut, Oct. 28, E.—A product of the Naples Conservatory and a scholarship holder for six years under the Italian Ministry of Education, Mr. Jazzetti showed plenty of temperament in an ambitious list which opened with Beethoven's 32 Variations. His playing had much variety of mood and dynamics, but his interpretation proved musically less than fully mature at some moments. The program included Scarlatti's Sonatas in D minor, E major, and two in B flat major; Chopin's Ballade in F major, Etudes in C sharp minor, A flat major, F minor and C minor, one of the op. 62 Nocturnes, and C sharp minor Scherzo; the Paganini-Schumann E major Caprice, Paganini-Liszt E flat major Caprice, Bartok's Suite, op. 14, and a Toccata, op. 29, by Alfred Mirovitch. The undoubted gifts of the pianist give reason for believing that his musical style will acquire greater depth, as the outer form is often superior. D. T.

Mary Bothwell, Oct. 29, E.—One of the distinguished recitals of the season was the all-Hugo Wolf program given by Canadian-born Mary Bothwell. The soprano, whose specialized concerts of this type were acclaimed last spring in Europe, showed that she had made an intensive study of the lieder and had meticulously worked out the coloring and mood subtleties. Exhibiting stage poise and excellent taste, Miss Bothwell held the intent interest of her audience.

(Continued on following page)

"Voice Placement Is the LIFE or DEATH of a Singer"
IF YOU ARE NOT DEVELOPING VOCALLY CONSULT
MAX ALTGLASS
"The Outstanding Authority of Voice Placement"
16 YEARS TENOR METROPOLITAN OPERA
Only Teacher of **MARIA MUELLER**, eleven years star of the Metropolitan Opera. Other artists in the Altglass Studio roster are **FRIEDA HEMPEL**, famous coloratura, **HANS CLEMENS**, former tenor of the Metropolitan Opera, and **F. KIENZL**, dramatic soprano Hamburg Staatsoper, and other celebrities.
415 Central Park West, New York City — ACademy 2-6601

OPPORTUNITY FOR AMERICAN ARTISTS
VOCALISTS AND INSTRUMENTALISTS
EUROPEAN CONCERT TOURS . . . OPERATIC DEBUTS IN ITALY
ARRANGED AND GUARANTEED
WLADIMIR LUBARSKY—SUITE 918, 119 W. 57 ST., N. Y. 19, N. Y. — JUDSON 2-1958

HELEN **CHASE** VOICE
TEACHER OF OUTSTANDING ARTISTS
CONCERT — OPERA — RADIO
Member NYSTA & NATS — 251 W. 92nd St., N. Y. 25 — TR. 7-9192 — TV, MICROPHONE, RECORDINGS

EDGAR MILTON COOKE
Teacher of Singing
140 W. 57th St., New York 19 — CIrcle 7-2051

MU PHI EPSILON
NATIONAL MUSIC SORORITY
National Executive Office
6804 Maplewood Ave.,
Sylvania, Ohio
Mrs. Ralph J. Bochsler, Natl. Ex. Sec.-Treas.
National President: Ruth Row Clutcher (Mrs. John), 21 Kent Road, Upper Darby, Penna.

BIANCA **SAROYA** — DIMITRI **ONOFREI**
VOICE • OPERA
200 West 58th Street, New York 19, N. Y. — Tel.: JUdson 6-1883

WILLIAM PIERCE HERMAN
TEACHER OF PATRICE MUNSEL OF THE METROPOLITAN OPERA ASSOCIATION
19 East 94th Street, New York 28, N. Y. — ATwater 9-4735

ROSATI
The ONLY VOCAL TEACHER of
BENIAMINO GIGLI
Teacher of Lauri-Volpi, Melton, Lanza, Tentoni, Kaskas, London, Evelyn Case, Pritchett, Guida, Evans, Carrubba, Di Francesco.
206 W. 57th St., N. Y. C. — COlumbus 5-0393

SAMUEL **MARGOLIS**
Only Voice Teacher of
ROBERT MERRILL
Brilliant Young Baritone, formerly of the Metropolitan Opera; and other famous singers.
162 W. 87th St., N. Y. C. — COlumbus 5-0156

ALFREDO **MARTINO**
VOCAL TEACHER
Author of Book
"TODAY'S SINGING"
Obtainable upon request
980 West End Ave., N. Y. 25

ELISABETH **SCHUMANN**
Will Accept a Limited Number of Advanced Students
Applications to be sent to
Concert Direction ANNIE FRIEDBERG
251 W. 57 St., N. Y. 19

EDGAR **SCHOFIELD**
Voice Building
Repertoire—Coaching
Studio—50 W. 67th St., New York
Phone: TR. 3-7138

ROSALIE **MILLER**
Teacher of Singing
200 W. 57th St., N. Y. C.—CI. 6-9475
Faculty, Wagner College, Chicago, Ill.

BURTON CORNWALL
BASSO-CANTANTE
Concert — Oratorio
Specialist in Natural Voice Production
853 7th Ave. (Apt. 11A) N. Y. C. 19, CI 5-4504

ARPAD SANDOR
COACH
Program Building for Recitals
50 W. 67th St., N. Y. Phone: SU. 7-4950

MILLICENT FRANCES KLECKNER
OPERATIC COACH SINGING TEACHER
Established 30 years
24 Central Park South, N.Y.C.—EL. 5-0553

RALPH LEOPOLD
PIANIST
Studio: 30 West 69th St., N. Y. C.

VICTORIA SHERRY
LYRIC SOPRANO
OPERA — CONCERT — OPERETTA
Suite 701, 119 W. 57th St., New York 19, N. Y.

CAROLINE BEESON FRY
TEACHER OF SINGING
2 Orchard Pkwy., White Plains, N. Y.; 152 W. 57 St., N. Y. C.
White Plains 9-3300 Col. 5-8909

JULES WOLFFERS
PIANIST — TEACHER — LECTURER
Boston University College of Music

EMILIA IPPOLITO
VOICE — COACHING — REPERTOIRE
Authentic Bel Canto Method—Res.: 460 Park Dr. CO. 7-3063
Studio: 202 Dartmouth St., Boston, Mass. CO. 6-6248

HELEN BRAINERD SHEARD
COLORATURA SOPRANO
Teacher of Voice Production
125 W. Beard Ave., Syracuse, New York—Tel. 6-8731

Jean de Reszké's Method of Singing
taught by his pupil
Prof. MAX KLEIN
Faculty Hunter College — Formerly Vienna Conservatory
Teacher of ELENA NICOLAIDI
344 W. 72nd St., N. Y. C. 23 TR. 3-5736

ERNST FISCHER
FORMERLY LEADING BARITONE
Vienna Royal Opera — Metropolitan Opera
Master Classes for Advanced Students in Opera and Operetta
Carnegie Hall Studios, N.Y. Tel. MAin 2-6141

BERTA LEVINA
PROMINENT PHILADELPHIA TEACHER of VOICE
New York Studio: Barbizon-Plaza Hotel, 101 W. 58 St.
Philadelphia Studio: 2106 Delancey Place

THE UNITED STATES NAVY BAND
LCdr Charles Brendler, USN, Conductor
Available for bookings, Fall '51 in Va., N. C., S. C., Ga., Tenn., Miss., Ala., La. & Fla. Contact: Gib Sandefer (Tour Mgr.) 1096 Natl. Press Bldg., Wash. 4, D. C.

Lucie BIGELOW ROSEN
THEREMINIST
Concert Mgt.: WILLARD MATTHEWS
123 East 55rd Street New York, N. Y.

NEW YORK CONCERTS

(*Continued from page 23*)

The higher range of her voice was particularly notable for its clarity and beauty, but perhaps the most meritorious facet of her work was the clear-cut conveyance of text-content and musicality in phrasing. In this recital it was difficult to choose one song as more effective than the other. However, for the record one might mention as especially enjoyable Auf eine Christblume; Nimmersatte Liebe; Die Geister am Mummelsee; Denk es, O Seele; Lied vom Winde; Gesegnet sei; Nachtzauber; Morgenthau, and the several encores. Paul Meyer played fluent and authoritative accompaniments. M. C.

Nadia Koutzen, N. Y. debut, Oct. 30, E.—The young American violinist, assisted by Brooks Smith at the piano, opened her program with Beethoven's Sonata in G major, op. 30, No. 3, after which she played Bach's Sonata in G minor for violin alone. She then offered the first performance of the Sonata No. 2 for violin and piano by Boris Koutzen, her father and teacher. Having played widely and with recognition in Europe, she confirmed (after overcoming the understandable initial nervousness) her reputation of a gifted and musical artist of sincerity and technical prowess. Mr. Koutzen's Sonata, especially in the lyric second movement, gives the violinist grateful material and the performer made her violin sing in most beguiling manner. This lyric quality also was in evidence in the other novelty of the evening, Bernard Wagenaar's To Nadja, a piece of elegiac character and melodic charm. Delightful was her reading of Schubert's Rondo in A major for violin with accompaniment of String Quartet (Henry Siegl, Paul Wolfe, violin; George Grossman, viola; George Koutzen, cello). Brahms' Scherzo was played in musicianly style, with fine rhythmic discipline. Ysaye's Caprice after the Etude in Form of a Waltz by Saint-Saens brought encores. H. W. L.

Martial Singher, Oct. 31, E.—The eminent baritone devoted the second of three recitals to the interpretation of songs by Schubert and the complete cycle Die Schöne Müllerin, with Paul Ulanowsky at the piano. One again admired his mature mastery of style and his profound and sensitive understanding of the meaning of word and music. The concert was dedicated to the memory of the late Fritz Busch, the artist's father-in-law, "who always helped and encouraged him in the interpretation of his German songs." A large audience paid its respect to the notable music with enthusiastic applause. H. W. L.

Ania Dorfman, Nov. 1, E.—Freshness, clarity, and intimacy frequently illumined the valued pianist's presentation of works by various composers. She evinced an understanding of subtle distinctions of style, of fine balances, tonal gradations and tints. Equally touching and wholesome were her readings of a Scarlatti Sonata (C minor), Weber's Rondo Brillante in E flat, op. 62, Beethoven's "Pathetique" Sonata, Ravel's Sonatine, and Chopin's Andante Spianato and Polonaise, op. 22. Remarkable fidelity to rhythms and tempi characterized her natural, unforced way with the Beethoven and Chopin works. Despite weightiness at a few points, she made apparent much of the poetry and tenderness of the Schumann Fantasiestuecke, particularly in the sections entitled Des Abends, Warum, Grillen, Fabel, and Ende vom Lied. Seven Bagatelles by Tcherepnine sounded charming in their Russian conservatism. The first performance of Menotti's Ricercare and Toccata (dedicated to Mme. Dorfmann) revealed a new piece of considerable fluency and brilliance. E. B.

Sophia Pimenides, N. Y. debut, Nov. 2, E.—The Greek violinist essayed Nardini's Sonata No. 1 and the Bach Chaconne in a strong and convincing fashion and with a rather large tone. Unfortunately, from time to time poor intonation and unsteady or rough bowing interfered with her obvious musicality. Still, she managed to convey certain passages of the monumental Chaconne with notable breadth and clarity. Two lively Dances by N. Skalotas were also heard. By far the most interesting performance of the recital was that accorded the Lekeu Sonata, a work even now noble, individual, logical, and well-nigh mystical. Here Miss Pimenides had better technical control than usual and, in spite of some brittle and overloud piano tones, was favored with praiseworthy assistance from her accompanist, Maria Chorafa. E. B.

Kurt Baum, Nov. 3, E.—The Metropolitan Opera tenor's program consisted of operatic arias by Mozart, Meyerbeer and Puccini, Schubert and Richard

WCB ARTISTS AND CONCERT MANAGEMENT, INC.
236 West 55th St., N. Y. C. 19 JUdson 2-2569
(Dir.: Joseph A. Bellew)
Offers

SALLY ALLEN, *Soprano*
Concert — Oratorio — Radio
Lecture-Recitals: Folk Music, White Spirituals

INEZ BULL, *Coloratura Soprano*
"Miss Bull uses her voice as the most skilled performers use instruments."

GERI CHISOLM, *Dramatic Soprano*
"Fine presence, impressive voice, magnetic art."

SUSANNE FREIL, *Soprano*
Soloist with the Robert Shaw Collegiate Chorale

EVERETT FRITZBERG, *Pianist*
"Demonstrated complete mastery of his instrument. Extraordinary musicianship."

NATHAN GOLDSTEIN, *Violinist*
"One of the most outstanding violinistic talents of the new American generation."

MARY MAIUZZO, *Dramatic Soprano*
"Warm, voluminous tones and sincerity of interpretation."

THE NEW YORK TRIO
Fritz Jahoda—Rachmael Weinstock—Otto Deri
piano violin cello

MILTIADES SIADIMAS, *Violinist*
"Musical gifts seldom found in a young artist, agility, sure bow, beautiful tone, insight."

Strauss Lieder, operetta arias by Kalman and Johann Strauss, and a group of songs in English by Samuel Barber and Frank Bridge. Mr. Baum's singing of his program was marked by a sincerity of purpose and expression, and a commendable vocal restraint in the interpretation of the songs of more serious vein. The Schubert group, consisting of Fruehlingstraum, Der Lindenbaum, Die Post and Der Schiffer, and Ich trage meine Minne of Richard Strauss, were intelligently and artistically portrayed, with a deep introspective sense of musical and poetic understanding, and with but an infrequent lack of finesse. In the English songs he was not so successful, either as to musical accuracy or sensitivity of feeling. The tenor's singing of the popular Gypsy Baron and One Night in Venice arias, delighted his hearers and brought into strong relief the splendid upper tonal qualities of his voice. His concluding climactic singing of the Turandot aria with its thrilling top notes was also brilliant and effective. Frederick Bland was the capable accompanist. L. C.

New Friends of Music, Nov. 4, 5.30 p.m.—This year's series opened with Joseph Szigeti and Mieszyslaw Horszowski playing Brahms' Sonata No. 1, in G major, op. 78, for violin and piano, as a memorial to the late Arthur Schnabel. The Society thus departed from its overall 1951-2 plan of presenting works of Beethoven, Purcell, Handel and six North and South American contemporaries. The audience accepted the moving tribute in respectful silence, honoring the memory of one of the leading musical figures of our time, who was instrumental in the foundation and development of the organization.

The program introduced to New York the excellent Quartetto Italiano (Paolo Borciani, Elisa Pegrelli, violins; Piero Farulli, viola; Franco Rossi, cello), playing Beethoven's Quartet in B flat major, op. 18, No. 6 and his Quartet in C major, op. 50, No. 3. Rarely has a relatively new chamber music ensemble won such enthusiasm. The finesse of their interpretations, allowing the minutest detail to be recognized in its full implications, the subtlety of the dynamic shadings, the colorfulness of their interpretative variety, make the music they play take on a new and refreshing meaning. A full house, studded with well-known musicians, greeted the artists with great enthusiasm. H. W. L.

CARNEGIE RECITAL HALL

Alice Krieger, N. Y. debut, Oct. 25, E.—Tonally pleasing piano performance, with many moments in the larger dynamic vein impressive in style, was offset by some lack of flexibility in evoking contrasted passages. Miss Krieger, in an originally-chosen program listing a Chorale from the Bach Easter Cantata arranged by Hanns Huebsch, Schumann Etudes Symphoniques, Beethoven's "Waldstein" Sonata, short pieces by Kurt Roger (Toccata from his Sonata, op. 43, in N. Y. premiere), Menahem Avidom, Bartok and Toch, and three works by Chopin, revealed that her musical style is perhaps still in process of development, despite favorable technical achievements to her credit. D. T.

Marienka Michna, Oct. 28, A.—Miss Michna, who has been heard previously in New York programs, offered Hummel's E flat Rondo, the Schubert Sonata in B major, op. 147, Sixteen Waltzes, op. 29, by Brahms, Aaron Copland's Piano Variations, and six interesting excerpts from the Etudes and Polkas, Book I, by Bohuslav Martinu. She again proved to have pianistic gifts and a large degree of technical facility. There were some flaws in articulation and rhythmic foibles to counterbalance an obvious understanding of both older and classic idioms. Especially intriguing were the folk-like short pieces of Martinu, in which Miss Michna exhibited a particularly close kinship and feeling. D. T.

Jacques Voois, N. Y. debut, Oct. 28, E.—The 14-year-old pianist made known a genuine talent for keyboard music, most cleanly and fluently expressed in the lyrical measures of simpler selections like Chopin's Grande Valse Brillante in E flat and the Introduction to Mendelssohn's Rondo Capriccioso. In technically and artistically more difficult works, like Beethoven's "Waldstein" Sonata and the Bach C minor Fantasy, his earnestness and sincerity could not prevent some poor phrasing, inadequate shading, slow tempi, and excess pedal. His worthwhile gifts need polishing. E. B.

Works by Lazare Saminsky, Oct. 29, E.—An evening of songs and instrumental pieces by Lazare Saminsky was opened by Martial Singher, representing for the first time the composer's A Thought and Paean of Suesskind of Trimberg. This ballad, based on a poem of the only well-known Jewish troubadour of the Middle Ages, presented in a nutshell Mr. Saminsky's characteristics as a composer. These included his fine sense for melodic writing, a predilection for expressing his musical thoughts in rhapsodic form, a romantic simplicity in the harmonic coloring, and an affinity to the cantorial improvisational chant, melodically. These were traces found in most of the compositions presented on this evening, with great devotion and good success, by Kathryn Oakes, soprano, in Songs of three Queens; the operatic excerpts, The Tale of Agneh, from Julian the Apostate Cesar; Songs of My Youth, three piano pieces, played by Jennifer Gandar; and the violin compositions, From the Hasidic Suite and Rhapsody on Celtic Tunes, interpreted with fine understanding by Esther Glazer, with Alice Shapiro at the piano. Assisting the singers with sensitivity was John La Montaine. H. W. L.

Marjorie Capo, Nov. 1, E.—The mezzo-soprano, in a program of Purcell, Handel, Mendelssohn, Richard Strauss, a group in English and Canteloube's Songs of the Auvergne, pleased her audience with a voice of ingratiating quality and range of color. There were imperfections of production and pitch, but the general impression was of interest and promise. Alberta Masiello was at the piano, and Lois Wann, oboist, assisted in the Songs of the Auvergne. D. T.

Loy van Natter, Nov. 4, E.—The baritone, assisted at the piano by Stewart Wille, presented a program of German songs by Schubert, Schumann, Brahms, Erich Wolff, Hugo Wolf and Joseph Marx. Before a sizable and appreciative audience, the artist proved his familiarity with the subject matter. He gave, on the whole, intelligent and deeply felt interpretations. Mr. Natter is a born Lieder singer. Averse to theatrical effect, he makes the music speak. An improvement in his German diction could be recommended, but even at the present stage, the youthful singer has a lot to offer as a tasteful interpreter of communicative ability. H. W. L.

MARY BOTHWELL
SOPRANO
Exc. Mgt.: Annie Friedberg, 251 W. 57 St., N.Y.C. 19

FRANK LA FORGE — ERNESTO BERUMEN
VOICE — PIANO
1040 Park Ave., N. Y. 28 — ATwater 9-7470

ASTOLFO PESCIA
TEACHER OF DOROTHY KIRSTEN
Hotel Ansonia—73rd Street and Broadway—Apt. 7-144
New York 23, N. Y. — TRafalgar 3-7710

OLGA EISNER
Teacher: Mimi Benzell, formerly Metropolitan, Lilly Windsor, Reme Opera, Conchita Gaston, City Center and many others.
467 Central Park W., New York — AC. 2-6951

LOTTE LEONARD
COMPLETE VOCAL EDUCATION
PROGRAM BUILDING FOR YOUNG SINGERS
48 W. 84th St., New York 24, N. Y. TR. 4-6348

Alice KRIEGER
PIANIST — TEACHER
Recitals, Broadcasts, Coaching Advanced Students
66-15 Wetherole St., Forest Hills, N. Y. — TW. 7-3347

MARIENKA MICHNA
PIANIST
Mgt.: Annie Friedberg—251 West 57th St., N.Y.C.

FRANCO AUTORI
CONDUCTOR CHAUTAUQUA SYMPHONY ORCHESTRA
ASSOC. COND. N. Y. PHILHARMONIC ORCHESTRA
CONCERT MANAGEMENT ARTHUR JUDSON, INC.

FREDA DRAPER
CONTRALTO
OPERA — CONCERT — ORATORIO — RADIO
Suite 701, 119 W. 57 St., N. Y. 19, N. Y.

ELLIOT MAGAZINER
VIOLINIST — Polymusic Records
"polished and expressive . . . tone is most beautiful . . . a pleasure to listen to." N. Y. Herald Tribune, Feb. 3, 1951
Suite 701—119 West 57th Street, New York City 19

TOOS BAAS
SOPRANO
Pers. Rep.: Victor Clement, 100 W. 80th St., N. Y. C. 24

ARNOLD ZEMACHSON
EMINENT COMPOSER—Students Accepted in Harmony - Counterpoint - Orchestration
128 W. 85th St., N. Y. C. 24 — TR. 7-1115

KARL E. TUNBERG
PIANIST—TEACHER
220 Lyric Building, Omaha 2, Nebraska

WILLIAM YARBOROUGH
AMERICAN CONDUCTOR
Suite 701—119 West 57th Street—New York 19, N. Y.

JULIA HUME-RHODE
TEACHER OF SINGING
OPERA — CONCERT — ORATORIO
113 W. 57th St., N. Y. 19, N. Y. — JU. 6-0040

CHARLES EVERETT
TENOR—Concert—Recital—Oratorio
Per. Rep.: Louis Martin
542 Fifth Ave., N. Y. C. 19 — VA. 6-3889

LILY DJANEL
LEADING SOPRANO
PARIS OPERA — LA SCALA, MILAN
F. Horwitz, Salle Gaveau, Rue de la Boétie, Paris, France

JACQUES DE MENASCE
COMPOSER — PIANIST
Personal Representative: HERBERT BARRETT
250 West 57th St., New York 19, N. Y.

NORMAN ATKINS
BARITONE
OPERA — CONCERT — RADIO
Suite 701—119 West 57th St., New York City 19

Sigma Alpha Iota
NATIONAL MUSIC FRATERNITY
Kathleen Davison *National President*
1009—35th Street, Des Moines 11, Iowa

ADELAIDE VAN WEY
CONTRALTO
Per. Rep.: MURIEL FRANCIS & ASSOCIATES
38 E. 57 St., New York 22, N. Y.

Elizabeth TRAVIS
PIANIST
Concert Management HOWARD R. WILL
332 So. Michigan Ave., Chicago 4, Ill.

FRANZ ALLERS
CONDUCTOR
MGT.: JUDSON, O'NEILL & JUDD, INC.
Division, Columbia Artists Mgt., Inc., N. Y. C.

JOHN HERRICK
BARITONE
Concert Radio Oratorio
Suite 701, 119 West 57, New York 19, N. Y

EVERETT LEE
Conductor of Cosmopolitan Symphony
Pers. Representative: W. D. Allen
35 Perry Street, New York CHelsea 3-2285

LISA CORDELL
CONTRALTO
SEASON 1951-52
Suite 701—119 West 57th St., New York 19, N. Y.

Helen LIGHTNER
SOPRANO *CONCERT - RADIO - ORATORIO*
Season 1951-52
Suite 701, 119 West 57th St., New York City 19

RICHARD KAY
CELLIST
AVAILABLE SEASON 1951-52
Suite 701, 119 West 57th St., New York City 19

GLENN MARTIN
BARITONE
SEASON 1951-52
Suite 701, 119 West 57th Street, N. Y. C 19

Ruby YOSHINO
SOPRANO *OPERA - CONCERT - ORATORIO*
Japanese Songs in Costume
50 West 67th St., N. Y. C. SChuyler 4-5208

Beverly SOMACH
CONCERT VIOLINIST
Season 1951-52
Suite 701, 119 W. 57th Street, New York 19, N. Y.

ROLAND FIORE
CONDUCTOR — COMPOSER
City Center Opera—Musical Director for Shubert
Suite 701—119 W. 57th St., N. Y. C. 19

VICTOR GALLAY
TENOR — OPERA - CONCERT - RADIO
Season 1951-52
121 W. 49th St., New York City CI. 6-7217

OFFICIALS OF THE PHILADELPHIA CONSERVATORY OF MUSIC. L. to r., Maria Ezerman Drake, director; D. Willem Ezerman, president; and Allison R. Drake, dean.

75th Birthday Marked by Phila. Conservatory

The year 1952 will mark the seventy-fifth anniversary of the Philadelphia Conservatory of Music. Since its inception in 1877 the school has made three moves to larger quarters, the last in 1920 to the present commodious site on South 20th Street. Besides the main school, branches now flourish in nearby Ardmore and Newtown, Pa. The faculty has grown from 17—a large number and representing a very broad curriculum at the time—to over 50, and there is a present enrollment of over 500 students, most of them candidates for Bachelor, Master or Doctor of Music degrees.

Founder of the conservatory was Richard C. Schirmer, a graduate of Leipzig Conservatory, who headed the school until 1913, when he retired to be succeeded by co-directors, D. Hendrik Ezerman and Hedda Van den Beemt, both of whom had come from Holland to play in the Philadelphia Orchestra. In 1925 Mr. Van den Beemt died, and Boris Koutzen took his place as head of the violin department. Three years later Mr. Ezerman lost his life in an automobile accident, and his wife became director. After Mrs. Ezerman's death in 1940, she was succeeded by her daughter, Maria Ezerman Drake, the present director; Dr. Willem Ezerman, president; and Allison R. Drake, dean.

Through the decades notable affiliations have also included Prof. Hugh A. Clarke in theory and composition; Henry A. Lang and H. G. Braun, cello, Ernst Thiele and J. C. Plagemann, violin. For many years Olga Samaroff headed the piano faculty, until her death in 1948.

Among distinguished names on the present teaching staff are Vincent Persichetti, composition; Edward Steuermann, piano (succeeding Mme. Samaroff); and Enzo Serafini-Lupo, head of the opera department since its formation in 1947. Philadelphia Orchestra members on the faculty are Frank Costanzo, violin; Anthony Gigliotti, clarinet John Minsker, oboe and English horn; Elsa Hilger, cello (wife of President Ezerman); Harold W. Rehrig, trumpet; Clarence Mayer, horn.

The conservatory was incorporated in 1884 and received its charter from the State of Pennsylvania, believed to be the first of the kind in the state. Some graduates and students who have been outstanding are Marc Blitzstein, composer; Kathryn Meisle, for years a leading contralto of the Metropolitan Opera; Henry Schmidt, violinist, and Gustav Loeben, viola, members of the Philadelphia Orchestra. Winners of the Philadelphia Orchestra Youth Awards and the consequent appearances with the orchestra while they were students of the conservatory were Eugene List, William Kapell, Joseph Battista, Thomas Brockman. Mr. Brockman, now a faculty member, won the Prix d'Excellence at Fontainebleau this summer, playing the Artists Concert Series of Robert Casadesus.

A Distinguished History

The orchestral association dates back some 50 years to the days when Fritz Scheel, forming the Philadelphia Orchestra, sent scouts all over Europe to recruit the best talent for membership. Among those brought back for the original group were Hedda Van den Beemt, violinist, and D. Hendrik Ezerman, a cellist, whose reputation was so brilliant that he had been signed sight unseen. Mr. Ezerman, reared in classic tradition, was among the first to champion contemporary music. Richard Strauss and César Franck were considered "wild" moderns 40 years ago, and it was in great part thanks to Mr. Ezerman that Philadelphia became familiar with their scores.

The conservatory also influenced and forwarded music publishing in this country. In those early days, fine and accurate sheet music was almost impossible to obtain and very expensive. Mr. Schirmer brought from Germany his own music engraver and published a large library of teaching music. Later, Theodore Presser bought and used many of these fine engravings.

Heritage of later date is the scholarship in memory of Mr. Ezerman, founded by alumni and friends, for which competitions are held each September. The winner studies with Steuermann.

The tradition of presenting contemporary compositions continues in the faculty concerts, open to the public, which recently have offered new works of Hindemith, Bartok, Piston, Nordoff, Persichetti, Koutzen, Harris, Diamond and others.

These valued concerts have an important place in the plans for the 75th season, and further features will include the installation of a course in pre-school music for four and five year old children; the production of three operas, Cosi Fan Tutte (Mozart), Hansel and Gretel (Humperdinck), and Portrait de Manon (Massenet), commissioned by the Octave Club of Norristown; and new works to be presented by Steuermann and Costanzo.

San Francisco Opera In Los Angeles Visit

By C. Sharpless Hickman

LOS ANGELES.—Though the Los Angeles season of the San Francisco Opera Association duplicates its home stand for the most part, Los Angeles often has the benefit of smoother performances, as a result of their having been previously done up north. To judge from comparative comments by persons who also saw the San Francisco offerings, such was the case with Lily Pons' Violetta, Dorothy Kirsten's Tosca and Blanche Thebom's Carmen here. But Los Angeles also had its own "firsts," with Jan Peerce essaying his first Alvaro in La Forza del Destino and Ralph Herbert in his first Iago in Otello. And, of course, much local interest was taken in Alfred Wallenstein's direction of Fidelio—the repeat of his "pit" debut up north a few days earlier, though he had many fine broadcasts and performances of opera in concert form to his credit before.

To sum up the taxing ordeal of 14 operas in 13 days—the only way by which the San Franciscans can assure themselves of a profit from their southern jaunt—necessarily calls for selectivity, and often only a cursory mention of many able interpretations.

The most consistently exciting performance of the Los Angeles season, to our way of thinking, was La Forza, conducted by dynamic little Kurt Herbert Adler, the company's brilliant chorus director. Though he had the benefit of a superb cast—Peerce, Weede, Nelli, Rossi-Lemeni, Baccaloni, Turner, Alvary and Eileen Baldwin—it was his keen insight into the delicate balance between the drama and dignity of the work which gave it character. Peerce, who has been in consistently fine voice this fall, was an excellent foil to Weede's fine Don Carlo, and Nelli showed none of the wobbly pitch which marred her only previous appearance here, in Verdi's Requiem under Franz Waxman's baton last spring.

A toss-up for second honors went to the Boris Godounoff conducted by Leinsdorf and the Tosca led by Fausto Cleva. Nicola Rossi-Lemeni made his local bow as Boris with a theatrically compelling interpretation which, though vocally not perhaps of the very first order, still revealed a relatively full-toned organ of even range and exceptionally skillful usage. Dorothy Kirsten's Tosca was almost equally exciting, though less consummately skillful, but gave promise of developing dramatically to great potency. She sang with Peerce and Weede, and vocally outdid them both, though she and Weede were guilty of a bit more melodrama than one properly prefers in the second act.

Cleva's conducting was masterful, and everyone looked forward to an Otello on the succeeding evening which would equal the one he conducted last year. But it was an off night; Vinay sounded too stentorian, Nelli was down from her Forza performance and the illness of Valdengo forced the substitution of Ralph Herbert as Iago—a part he had never sung before, and had not even a chance to rehearse in full. To our way of thinking his was the real triumph of the night, along with Adler's chorus. His restrained performance registered with a certain subtlety which actually raised its evil intensity. Incidentally, his singing of Klingsor in the Parsifal which Leinsdorf conducted with Deso Ernster, Astrid Varnay, Svanholm, Janssen, and Ligeti evidenced considerable growth over last season. Other younger members of the company who also showed much improvement were Yvonne Chauveau, James Schwabacher and Eileen Baldwin.

A newcomer who had everyone impressed in Manon was Frans Vroons, the Dutch tenor of the New York City Opera. Vroons made des Grieux a dominant figure throughout the evening—no small feat against one of Bidu Sayao's most compelling performances of Manon.

Fidelio under Wallenstein

Wallenstein's conducting of Fidelio was strongest in the orchestral departments, as in the Leonore Overture No. 3, played between the scenes of Act II. In general the first act, and particularly its prisoner's chorus, was dragged, whereas the chorus preceeding the finale was rushed. The most eloquent moment came with the trio between Varnay, Ernster and Svanholm in the dungeon. All in all, it was not an uncreditable job by Wallenstein. It is unfortunate that Los Angeles' general situation as regards opera, and his own commitments as conductor of the Los Angeles Philharmonic Orchestra, tend to preclude his gaining the experience which would smooth out some roughness observable in the Fidelio performance. Certainly he conducted some wonderful radio versions of opera in the late '30s and early '40s.

There was some disappointment over Der Rosenkavalier, in which Lorenzo Alvary's Ochs and Uta Graf's Sophie had a rough time, partly owing to what seemed the lack of stylistic comprehension of Blanche Thebom and Stella Roman, though both of the latter sang well enough. Ralph Herbert's Faninal was an unusually distinctive portrayal.

On the credit side of the season, one must note the consistently superlative singing of Deso Ernster, Robert Weede and Salvatore Baccaloni. Other operas performed in Los Angeles included Boheme and Romeo and Juliet, both with Sayao and Bjoerling; Madam Butterfly, with Kirsten and Eugene Conley; Traviata, with Pons, Peerce and Weede; Rigoletto with Pons, Bjoerling and Weede; and Carmen, with Thebom, Vinay and Ralph Herbert.

The entire local season, which found attendance again spotty but on the whole averaging up to previous years, was sponsored by the Southern California Symphony Association, which supports the Los Angeles Philharmonic Orchestra.

Steinberg Concert

The Music Guild opened its seventh season with one of the most memorable concerts in many a season—an all-Mozart woodwind concert led by William Steinberg. Heard were the C minor and B flat major Serenades, and the E flat Quintet, with Steinberg at the keyboard. The players were a group of Hollywood's finest film studio artists, known as the Los Angeles Woodwinds, and it is doubtful, to judge from their beautiful playing, whether their quality could be matched. Many of them had performed both of the serenades under Steinberg at Ojai this spring, but this fall's performance topped, in its technical perfection, exquisiteness of intonation, and joy in collaboration anything of its kind we have heard. There could not have been a finer tribute to the passing of Artur Schnabel, whose initial benefit concert in 1944 provided the funds to launch the Guild, and whose constant support of Manager Alfred Leonard's high program policies enabled him to gain the finest artists for performances of neglected works.

FITZU-PERSSON
Vocal-Opera Studios
Debuts Guaranteed
1103 Benedict Canyon Dr., Beverly Hills, Calif.

RALPH THOMAS
well known singing teacher of Hollywood
6605 Hollywood Blvd. HO 9-7588

GERTRUDE LINDHORST
SOPRANO
Suite 701. 119 W. 57th St New York 19. N Y

SIEGFRIED LANDAU
CONDUCTOR — COMPOSER
Mgt.: Bernard LaBerge, 119 W. 57th St., N. Y. C. 19

HELENE ROOT
Dramatic Soprano
OPERA—CONCERT—OPERETTA—TELEVISION
Suite 701—119 West 57th Street, New York 19, N. Y.

RHODA RAINBOW
PIANIST
Season 1952-1953
Suite 701 119 W. 57th St., New York 19, N. Y.

HANS J. HEINZ
TENOR—TEACHER OF SINGING
Faculty Chatham Square Music School of N. Y.
Faculty Peabody Conservatory, Baltimore, Md.
1261 Madison Ave., N. Y. C. LEhigh 4-7192

THERESA RICHARDS
SOPRANO CONCERT—RADIO
Season 1951-52
Suite 701, 119 West 57th Street, N. Y. C. 19

DORIS HEVENER BOLVIG
PIANIST
LAWRENCE TURNER
BASS-BARITONE
SUITE 701, 119 WEST 57th STREET, NEW YORK CITY 19

THOMAS JOHNSON
— TENOR —
ORATORIO — CONCERT — RADIO
182 Claremont Ave., N. Y. C. SE. 7-1800, HE. 3-8046

National Music League
130 W. 56th St., N. Y. 19, N. Y.
Anne C. Molyneaux, Managing Director

HAROLD BORDEN
Tenor

ANGELENE COLLINS
Soprano

ELLEN FAULL
Soprano

BRENT WILLIAMS
Tenor

PROFESSIONAL DIRECTORY

MME. LENOX-DARCY
Voice Technician
Teacher of EMERY DARCY, Tenor of Metropolitan Opera Co.
457 West 57th St., N. Y. 19 CO. 5-8450

ANNE ROSELLE
SOPRANO and SINGING TEACHER
Faculty of the N. Y. College of Music
42 Riverside Drive, N. Y. C. TR. 7-7152

BERNARD TAYLOR
TEACHER OF SINGING
Juilliard School of Music
464 Riverside Drive, N. Y. C. MOnument 2-6797

BETSY CULP DORNAY
COMPLETE VOCAL TRAINING—REPERTOIRE
For many years teacher of:
DOROTHY KIRSTEN EDDIE ALBERT
LUCILLE MANNERS JOSÉ FERRER
344 West 72nd St., New York 23 TR. 7-4999

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
50 West 67th St., New York
TRafalgar 7-8439

MARGARET HENKE
VOICE PHYSIOLOGIST
Teacher of the Bel Canto Art of Singing
Coach; Opera - Oratorio - Lieder
610 Riverside Drive, N.Y.C. 31—WA 6-2388

SOLON ALBERTI
"teacher of singers"
VOICE TECHNIQUE
COACHING IN CONCERT—OPERA—ORATORIO
Hotel Ansonia, B'way at 73rd, N.Y.C. SU. 7-1514

HEDY SPIELTER
PIANIST — PEDAGOGUE
Teacher of Denise Dubs, Alan Mandel, Sheila Minzer and for nine years teacher of Richard Korbel and Toba Brill
344 West 72nd St., N. Y. C. SChuyler 4-9878

MME. EMMA FRANCO
Italian Grand Opera Singer
Accepts Pupils For
OPERA — CONCERT — ORATORIO
57 W. 75th St., N. Y. 23 TR. 7-4281

FRANCES CLEVELAND
SOPRANO — TEACHER
How to Play With Your Voice — Appointments by mail
Studio 905, Carnegie Hall, N. Y. C.

PAUL LAREY
TEACHER of VOICE
TECHNIQUE — INTERPRETATION
148 W. 72nd St., N. Y. C. ENdicott 2-1567

EMMA FOOS
TEACHER OF SINGING
OPERA — CONCERT — RADIO
Interpretation of Lieder
223 East 39th St., N. Y. C. LExington 2-2674

FELICE TAKAKJIAN
PIANIST — TEACHER
N. Y. Coll. of Music — 114 East 85th St. N. Y. C. RE. 7-5751
Private Studio: 1 Bayview Avenue Oceanside, N. Y. RO. 4-0485

RACHEL LEON
VOICE COACH
Interpretation — Concert and Opera Repertoire
345 W. 88th St., N. Y. C. 24 SChuyler 4-4559

MADELEINE CARABO
VIOLINIST — TEACHER
Studio 1003, Carnegie Hall — By Appointment
Write: Tuttle Road, Briarcliff Manor, N. Y.
Phone: BRiarcliff 6-1629

JACOB EISENBERG
TEACHER OF PIANO
Author of The Pianist and other music books.
312 77th St., North Bergen, N. J. Union 3-7281

ADI BERNARD
CONCERT PIANIST - PEDAGOGUE
RECITALS and BROADCASTS
Teacher of the ITURBI Technic
Studio: Hotel Ansonia, B'way & 73 St., N. Y. SU. 7-3300

REINALD WERRENRATH
TEACHER OF SINGING
Studio:
915 Carnegie Hall, New York City
Telephone Circle 7-2634

LOUISE JENKINS
TEACHER OF SINGING
VOICE BUILDING — COACHING
260 West End Ave., N. Y. 23, N. Y. TR. 4-0666
Member NYSTA and NATS

MME. DE SANTI
Graduate, Royal State Academic High School of Music Berlin
Operatic Primadonna: Milan; Royal Opera, Rome; France; U.S.A.
Teacher: VOICE — OPERA — ACTING
730 Amsterdam Ave. SU. 7-2149 New York, N. Y.

ALFRED STOBBI-STOHNER
TEACHER OF VOICE
ACCOMPANIST—COACH
135 West 56th St., N. Y. C. Circle 6-6938

FRANCES MANN
PIANO FACULTY
JUILLIARD SCHOOL OF MUSIC
404 Riverside Drive, New York, N. Y.
ACademy 2-6137

ROBERT TABORI
TEACHER OF SINGING
Specialist in Voice Correction and Development
62 W. 85th St., New York 24, N. Y. TRaf. 7-3081

GERTRUDE ARNOLD
TEACHER OF SINGING
MUSICAL OPERETTA—TELEVISION—RADIO
850 Seventh Ave., (55th St.) N. Y. C. CI. 7-0850

LILI WEXBERG
TEACHER of SINGING
Voice Placement
Faculty N. Y. College of Music
Studio: 58 E. 86th St., N. Y. 28, N. Y. BU. 8-7791

RICHARD McCLANAHAN
Matthay exponent, formerly his representative. Private Lessons, Teachers Courses, Forums—Summer class—Southwest Harbor, Me.
801 Steinway Bldg., N. Y. C. (Tues.-Fri.) CI. 6-8950, other days, KI. 9-8034

MME. GERTRUDE H. GLESINGER
TEACHER of SINGING
For Artists and Students — Children's Workshop
Studios: Carnegie Hall and 440 E. 78th St., N. Y. C. BU 8-2991

CARLOS SANCHEZ
VOICE BUILDING
TONE PRODUCTION, REPERTOIRE
Studio: 50 West 67th St., N. Y. EN. 2-7717

HERBERT RICKER, B.A., B.M., M.M.
CONCERT PIANIST—COMPOSER
Develops Young Artists for Concert
Studio 716 N.W. 19th St., Oklahoma City, Okla.
Guest Teacher, Summers, Sherwood Music School, Chicago

GEORGE PICKERING
TEACHER OF SINGING
Recognized Authority on Voice Production
113 W. 57th St., N. Y. C. 19 CI. 5-9531

TOM TIMOTHY
TEACHER OF HARMONY, COUNTERPOINT, ARRANGING AND COMPOSITION.
117 W. 48th St., N. Y. 19, N. Y. CI. 5-4293

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 257 West 86th St. New York
Telephone: TRafalgar 4-2810

GLADYS MAYO
TEACHER OF PIANO
MUSICAL GUIDANCE for Children
SPECIAL COURSES for Teachers
550 Riverside Dr., N. Y. C. MO. 2-6114

PROFESSOR VIKTOR FUCHS
IGOR GORIN'S VOICE TEACHER FOR 25 YEARS
1498 N. Sweetzer Ave., Hollywood 46 — GRanite 9626

FANNY CLEVE
TEACHER OF SINGING
Opera Work Shop — Concert — Oratorio
160 W. 73rd St., N. Y. C. 23 TRafalgar 7-6700

ROSE RAYMOND
PIANIST AND TEACHER
Exponent of TOBIAS MATTHAY Principles
Summer Courses New York City
320 West 86th St., N. Y. 24, N. Y. EN. 2-7584

MME. ANITA RIO
TEACHER OF VOICE
360 West 22nd Street, New York 11, N. Y.
Phone: CHelsea 3-4484

RAYMOND BAUMAN
Director Beau-Monde Music Studios
PIANIST — COMPOSER — COACH
160 W. 73rd St., (Studio 3F) N. Y. C. 23 TR. 7-6700

PROF. JACQUES STUECKGOLD
SINGING TEACHER of these present and former Metropolitan Artists.
Grete Stueckgold, Zinka Milanov, Kurt Baum, Mario Berini, Gerhard Pechner, Alexander Sved, Max Lorenz and Sigrid Onegin, Carl Hartmann, Susanne Fisher, Maria Olszewska, Leo Slezak, Marita Farell.
235 W. 76th St., N. Y. Tel. ENdicott 2-7464

MAY L. ETTS
TEACHER OF PIANO
ASSOCIATE TO GUY MAIER
Courses for teachers in the Maier technique
Studio: 719 Steinway Bldg., 113 W. 57th St., N. Y.

Prof. ANGELA WESCHLER
GUIDANCE FOR PIANO TEACHERS
Teaching Aids for Practising and Prospective Piano Teachers
171 West 71st St., N. Y. C. SChuyler 4-7678

CARL M. ROEDER
TEACHER OF PIANISTS
AUTHOR of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony *(Schroeder & Gunther)*.
608 Carnegie Hall New York 19, N. Y.

HAROLD BERKLEY
VIOLINIST — TEACHER
"The Modern Technique of Violin Bowing"
315 West 98th St., New York City

HERTA SPERBER
SOPRANO — TEACHER OF SINGING
Studios: N. Y. C., 201 W. 77th St.—Mon., Thur., Fri
Providence, 385 Westminster St.—Tues., Wed
N. Y. C.—TR. 4-2362 Prov.—DE. 1-3034

ANTON ROVINSKY
ARTIST PIANIST — TEACHER
Former years of study can be salvaged.
If you have talent, it can be realized.
617 Steinway Hall, New York 19, N. Y.
Studio Tel.: CI. 7-6773 Res.: GR. 3-6014

ZENKA STAYNA
VOICE TEACHER and COACH
Teacher of Daniza Ilitsch and Inge Manski formerly of Metropolitan Opera Association
Hotel Ansonia, 73rd St. and B'way., N. Y. C. TR. 3-9214

ROBERT POWELL
Authorized Teacher of École de Garcia

TENOR
Traditions of Garcia, Viardot, Von Klenner

Member of National Association of Teachers of Singing
Artist Voice Faculty, Cincinnati Conservatory of Music,
Highland Avenue and Oak Street, Cincinnati, Ohio

MUSICAL JOTTINGS

George Szell, musical director of the Cleveland Orchestra, received the citation of the National Music Council for "outstanding contribution to the development of American music during season 1949-50." . . . **Sandra Kaye,** Chicago soprano, was one of five winners in an international vocal contest at Vercelli, Italy, receiving 50,000 lire, as did four Italian singers. . . . **Otto Klemperer,** hospitalized in Montreal with a broken leg, will fill the cancelled engagements in May, following his appearance at the Cincinnati Festival to conduct Elijah, the Missa Solemnis and Bruckner's Psalm 150. . . . The Friends of the New Jersey Symphony Orchestra gave a dinner in which a citation to the orchestra from Upsala College was bestowed. . . . The Sadler's Wells Theatre Ballet, after appearances in Quebec, Ottawa and Montreal, made its U. S. bow at Buffalo in mid-October; its next appearances were in western New York, Michigan, Wisconsin and Minnesota. . . . Members of the Austin Symphony Orchestra, contributed a check for $65 to the N. Y. Philharmonic-Symphony's fund. The latter ensemble, which returned a surplus of $8,500 to the Edinburgh Festival management after paying its expenses for the summer visit, is issuing recordings it made last season of **Berg's** Wozzeck and will add the proceeds to its Pension Fund. . . .

Carmen Amaya, dancer, was married to **Juan Bautista Aguero,** guitarist with her company, in Barcelona on Oct. 19. . . . **Joao Gibim,** Brazilian baritone, won an 11-nation competition for a scholarship at La Scala, held under sponsorship of the Brazilian Ministry of Education. . . . The **Music Research Foundation** opened an exhibition of American paintings dating from pre-revolutionary days to 1913, also a Panorama of American Life during this period, at Grand Central Art Galleries, N. Y., Nov. 15. . . . **Francesco Valentino** (born Francis Valentine Dinhaupt), the "Met" baritone, has decided to "Americanize" his first name to Frank. . . . A concert of Irish music and dance was given in Paris by delegates to the Celtic Congress in Brittany. . . .

John Tasker Howard spoke on A Century of Popular Music in America at the National Recreation Congress banquet in Boston, Oct. 3. . . . A **Samuel Coleridge-Taylor** Exhibition of mementos was held this fall at the house of the late composer's daughter, Bromley, Kent. . . . In honor of **Sir Hugh Roberton,** leader of the Glasgow Orpheus Choir, who has retired from active conducting, a public subscription found was opened in England, proceeds to be given to some project he will designate. . . .

The annual Bagby Concert benefit on Nov. 27, in the Waldorf-Astoria at 2:30 p. m., will present **Victoria de los Angeles, Leonard Warren, Jerome Hines** and others. . . . Round-the-World Festivals, aimed at "increasing understanding of the peoples of the free world," at Labor Temple, N. Y., presented **Olga Zlater,** Jugoslav mezzo-soprano, in folk songs of that land. . . . Youth auditions to select soloists with the Kansas City Philharmonic in its Young People's Concerts were sponsored by the Musical Club of that city, and **Hans Schwieger,** conductor, chose winners among 13 applicants. . . . **Ann Verros** and **Constantine Johns, Jr.,** conductor of the Springfield, Ill., Symphony, were married recently. . . . Extensive record collection of the late Prof. **Winthrop Rodgers Ranney** has been given to N. Y. University Library by his heirs. . . .

Dorothy Kirsten, in her recent first performance of Tosca in San Francisco, used the same staff in Act I that the late **Grace Moore** carried in that role. . . . A Balinese orchestra is said to be planning a visit to the U. S. . . . **Mack Harrell** recently sang his first Hans Sachs with the N. Y. City Opera Co. . . . Among musical projects on Broadway is an operetta based on melodies of **Puccini,** with English lyrics by **Deems Taylor,** for which **Hugh Thompson,** formerly of the "Met," is being considered; also a possible mounting of **Suppé's** Beautiful Galathea, produced by **Alfred de Liagre,** with **Jarmila Novotna** as the heroine. . . .

The Hawaiian Pineapple Co. conducted a campaign to support the Honolulu Symphony, which opened its 51st season on Oct. 9, under **George Barati;** soloists include **Joseph Szigeti, Maxim Schapiro, Yi Kwei-Sze** and others. . . . **Theodor Uppman,** baritone, was chosen by **David Webster,** manager of Covent Garden, on a flying trip to the U. S., to find a singer for the role of Billy Budd in **Benjamin Britten's** new opera. . . .

A special press department reference library for the "Met" of over 100 volumes, dedicated to the memory of **Edward Ziegler,** assistant general manager of the opera house for many years, has been established. . . . La Scala's contest for full-length operas has attracted 130 entries from all over the world; the Milan house will premiere the first prize-winning score, and Bergamo the second. . . . **Jean Dalrymple,** producer and publicity representative, was married to **Col. Philip D. Ginder,** commandant of the U. S. Army Sixth Regiment in Berlin. . . .

During the coming year 82 oversea troupes will entertain U. S. Armed Forces overseas, USO-Camp Shows reports; since last May ten units have been sent to Korea and Alaska. . . . The Ballet Russe de Monte Carlo had some hard going recently when the Detroit Masonic Temple installed a new linoleum stage floor; but resin was sprinkled to remove some of the slipperiness. . . . **Marjorie Lawrence** is spending five weeks in Hollywood, conferring with scenarists over M-G-M's projected picture based on her autobiography, Interrupted Melody. . . . **Samuel Goldwyn** has assigned the choreography for the film based on the life of **Hans Christian Andersen** to **Roland Petit.** . . . Queens College has formed a new faculty quartet - in - residence, made up of **Boris Schwartz** and **Alphone Cavallaro,** violins, **Albert Mell,** viola, and **Alexander Kouguell,** cello. . . . This season **Wallingford Riegger** is serving as guest composer at Northwestern University. . . . **Gloria Solloway,** American bassoonist, is the only woman member of the Concertgebouw Orchestra in Amsterdam. . . . **Mozart's** Marriage of Figaro is to be given by a new Opera Workshop organized by the Island Trees School in Long Island, with **Walter Lewis** as director. . . .

COACH—ACCOMPANIST

Henri ARCAND
CONCERT ACCOMPANIST
Available for extended Western tours.
319 S. W. Oak St., Portland 4, Ore. BR. 7393

J a n B E H R
CONDUCTOR — ACCOMPANIST
Coaching, Program-Building for Instrumentalists, Singers. Available for N. Y. Recitals.
Mgt.: NCAC Studio: Hotel Ansonia
290 Riverside Drive, N. Y. C. UN. 4-3647

Ruth BRADLEY
COMPOSER - COACH - ACCOMPANIST
14 Washington Pl. E., N. Y. C. SP. 7-3700

Leila EDWARDS
COACH — ACCOMPANIST
Italian & French Opera
162 W. 54th St., N. Y. C. Circle 7-3287

Harold EISBERG
COACH — ACCOMPANIST
64 E. Van Buren St., Chicago, Ill. HA. 7-6830

Robert Payson HILL
COACH — ACCOMPANIST
Teacher of Piano
160 W. 73rd St., N. Y. C. 23 TR. 7-6700

William KING
COACH — ACCOMPANIST
4 Hamilton Terrace, New York 31, N. Y.
AUdubon 6-8475

Alexis KUCHUNAS
OPERA CONDUCTOR — COACH
Fine Arts Bldg. Chicago, Ill. HA. 7-2303

Helen LEEFELT
COACH — ACCOMPANIST
721 N. Michigan, Chicago, Ill.
Tel. EU. 6-3696

Sidney RAPHAEL
COACH — ACCOMPANIST
425 W. 57th St., N. Y. C. CO. 5-5451

S t u a r t R O S S
COACH — ACCOMPANIST
135 West 58th St., N. Y. C. 19 Circle 6-8067
On tour 1950-51 with Patrice Munsel & Charles Kullman.

Rhea SHELTERS
COACH — ACCOMPANIST
828 Kimball Hall Bldg., Chicago, Ill. — WE. 9-5239

Brooks SMITH
CONCERT ACCOMPANIST
318 East 19th Street New York 3, N. Y.
ORegon 4-4819

Margo SMITH
PIANIST — ACCOMPANIST
620 Fine Arts Bldg., Chicago, Ill.
HA. 7-5438

Frances STOWE
COACH — ACCOMPANIST
PROGRAM BUILDING
160 West 73, N.Y.C. 23 TR. 7-6700-4120

Accompanists Unlimited
The only agency devoted exclusively to providing accompanists in all parts of the United States
16 W. 55th Street, New York City JU. 6-3978

NEW PUBLICATIONS IN REVIEW

New Books

Mephisto Waltz, the Story of Franz Liszt, by Ann M. Lingg (Henry Holt & Co., 307 pp., $3.50) is a light fictional treatment of the career of the composer-pianist, whose life contained many episodes of colorful sort. Written for adults, the book inclines more to the breezy, the cinematic, and (let us confess) at moments the "corny" than his "grand manner" career justifies. One marvels at some of the dialogue inserted into the mouths of the various musical personalities, and the general literary style abounds in trite expressions such as "An uneasy silence followed his remark." The treatment of the various love episodes, though painted with temperamental attitudes and outbursts, is without depth, and the general sameness of the sentence pace and structure suggests a facile journalistic job rather than a real digesting of material that offers unusually rich emotional and historic vistas. Miss Lingg is the author also of Mozart, Genius of Harmony.

Works on Musical Form

MUSICAL FORM, by Hugo Leichtentritt (Harvard University Press, Cambridge, Mass., 465 pp., $6.50) is an enlarged and revised English version of this musicologist's work on the same subject in German. It is a thorough and ingenious analysis of the various phases of musical structure, from phrases, songs, contrapuntal forms, suites, theme and variations, rondo, to sonata, vocal forms including motets and other examples. Part II considers aesthetic ideas as the basis of musical styles and forms, logic and coherence in music, the accompaniment, forms of unison music, contrapuntal forms, sonata and variation forms, fantasy; it analyzes Bruckner's Eighth Symphony, and considers the work of Schoenberg, with many musical examples.

On the other hand, CREATIVE HARMONY AND MUSICIANSHIP, AN INTRODUCTION TO THE STRUCTURE OF MUSIC, by Howard Ansley Murphy and Edwin John Stringham (Prentice-Hall, Inc., N. Y., 617 pp., $6.65) is a more traditional type of college or advanced high school textbook. It claims to be original in its approach, first considers the various examples from musical literature and then derives theoretical rules from them. It also provides many musical illustrations and exercises. The basic idea is that all phases of study, such as written and keyboard facility, and aural and visual perception, shall be coordinated into a single unified conception of musical structure.

A second edition of AN INTRODUCTION TO MUSIC, by Martin Bernstein (446 pp., Prentice-Hall, Inc., N. Y., $5.65) includes biographies of composers from Bach to Stravinsky, with a general consideration of musical concepts, forms and instruments. There are analyses and some 400 musical quotations from representative works, and thirty illustrations. A good text for the college classroom, or for general use.

New Music

Violin and Piano: Concerto by Dimitri Kabalevsky, Op. 48. (Leeds Music Corp., N. Y., $3). This is a reduction made by the composer from the original version for orchestra and violin. Louis Kaufman has edited the work, "with special annotations." It is a three-movement score, beginning with an allegro molto e con brio in which the violin part is written in fluent, simple style, never overpowered by the accompaniment. An andante cantabile follows with a rich, tuneful theme of brooding and then lively modal character. The finale is a vivace, giocoso, with some buoyant, but wryly effective harmonies, and ending with dashing scale passages. Not hard to assimilate and offering many opportunities to the soloist.

Reviewed by Henry Harris

For Chorus

New publications for choral groups embrace music from Bach to mountain ballads. We cite: THREE EXCERPTS from "The Peasant Cantata," by Bach, for S.A., 16c., all three with freshness and beauty; NAUGHTY MARIETTA selection, by Herbert, for S. S. A. and Soprano solo, 18c.; FARE YOU WELL, spiritual transcribed by Undine S. Moore, for S A.T.B., 18c. M. Witmark & Sons, N. Y.

LOVER COME BACK TO ME, by Romberg for S. A. T. B., 20c.; and SWANEE, by Gershwin, for S. A. B., 20c. Harms, Inc., N. Y.

WHEN THROUGH THE NIGHT, by Liszt-MacLean, for S. A., 18c. The "Liebestraum" melody, with arpeggio piano accompaniment. SOURWOOD MOUNTAIN, arr. by Don Malin, S. S. A., 18c., and SOPHOMORIC PHILOSOPHY, by Raymond F. Dvorak, S. A. T. B., 16c. These both with brisk humor. Remick Music Corp., N. Y.

For Voice

TO THE FARMER, by Elinor Remick Warren, 60c. A lusty, virile song of the man who lives close to the earth and God. A resonant, full voice can do justice to this enthusiastic, sparkling and very pleasing song. High and medium. O'ER THE HILLS FAR AWAY, and MY LOVE IS GONE TO SEA, by Francis Hopkinson, 60c. each. One of the signers of our Declaration of Independence proves himself a musician in these two songs. The first is a hunting song with delightful coloratura figures, the other has three verses sung to the same lyric melody. High voice. RIDE ON, KING JESUS, arr. by Hall Johnson, and OH WALY, WALY, by John Jacob Niles, 60c. each. Beautiful settings of songs derived from folklore, both very touching in their simplicity of manner. Medium voice. SONG OVER A CHILD, by George J. Webb, 50c., and THE PUFFIN, by Barbara Stein, 60c. Two songs from a child's world for adult entertainment, the first a tender lullaby and the other a fairy tale. Medium voice. SEI MIA GIOLA, by Handel, 60c. The singer's cantabile is displayed in the easy flow of this song, in new edition by Werner Singer. High and medium. MUSIC OF LOVE (Bell Waltz) by Guy Wood and Donald Voorhees, and OLD SOLDIERS NEVER DIE, by Charles Campbell, 40c. each. The first has admirers amongst listeners of the Bell Telephone Hour on the radio, and the other is a timely setting of a now famous poem. Low voice. Carl Fischer, Inc., N. Y.

THE PITCHER, arr. by Katherine K. Davis, 60c. An entrancing arrangement of a Portuguese folk song which is quite irresistible from point of tune, rhythm, and words. Medium voice. A WIDOW BIRD and WINE OF THE FAIRIES, by Desmond Ratcliffe, 75c. Two songs with words by Shelley, in rather effective settings, for high voice. Galaxy Music Corp., N. Y.

For Organ

O'ER EARTH'S GREEN FIELDS, by Marion Austin Dunn, 50c. A quiet revery, with a contemplative melody. Registration for Hammond organ is suggested. Theodore Presser Co., Bryn Mawr, Pa.

ELEVEN CHORALE PRELUDES, op. 122, by Brahms, in a comprehensive edition by E. Power Biggs. Music Press, Inc., N. Y. $3.

These chorale-preludes, written in the last year of Brahms' life, in memory of his friend, Clara Schumann, were first published posthumously in 1902. Mr. Biggs has edited the works for practical organ playing. The score includes the original chorale with words, and then the organ elaboration, with careful markings as to where solo voices appear. Real treasure is contained in these brief contrapuntal essays, the last of which is Brahms' farewell to music and is reproduced in the composer's autograph, with a photograph of him in his last days.

TWO PRELUDES AND FUGUES by Dietrich Buxtehude, edited by Robert Leech Bedell. H. W. Gray Co., agents for Novello & Co., Ltd., London. 90c.

These works by Bach's predecessor are solemn and beautiful contrapuntal numbers, in E major and A minor, involved in fugal treatment and suitable for audiences of more than average knowledge and appreciation. Mr. Bedell has marked all registration and other effects with much attention to detail. Each work covers six pages.

VARIATIONS ON AMERICA FOR ORGAN (1891) and ADESTE FIDELIS IN AN ORGAN PRELUDE, (1897) by Charles Ives. Music Press, Inc., N. Y. $1.50.

Two of the early (albeit even then original) works of Ives, the more elaborate being the Variations on America, which consists of an Introduction, a Chorale and five Variations. Written at 16, it is a remarkable opus, especially in the variety of its rhythms. The Adeste Fidelis is a two-page, rather broadly (and discordantly) harmonized version of the old Latin hymn tune.

DOWN PUBLISHER'S ROW

Premieres: The Man from Tuscany, opera by Anthony Hopkins, written for the choristers of Canterbury Cathedral, had its first hearing at the Festival in that English city. . . . The Mayor of Casterbridge, opera based on Hardy's novel of that name, by Peter Tranchell, 29-year-old composer, and assistant lecturer at Cambridge University, was performed for the first time at the Cambridge Festival this summer. . . .

Awards: A Concours Internationale for string quartet compositions, held at Liege, in the presence of Queen Elizabeth, awarded first prize of 30,000 Belgian francs to H. Bartchewitch of Warsaw; second and third awards, 25,000 and 20,000 francs, to Dutch composers Daniel Ruyneman and Géza Frid. . . . The Hallé Concerts Society of Manchester, England, held a contest for an overture, but found none of the 72 submitted "of a standard high enough to justify award of the prize"; the sum will be used to defray costs of performing a contemporary work. . . .

CELEBRITY ARTISTS CORP.
119 W. 57th St., N. Y. 19, N. Y.
Radio & Television Representative:
WALTER PRESTON MANAGEMENT, INC.
119 West 57th St., N. Y. C. 19

Thelma ALTMAN
Mezzo-soprano

Jean CARLTON
Soprano

David DAVIS
Violinist

NEW RECORDS IN REVIEW

Oceanic: One of Rossini's most engaging scores in his Stabat Mater, newly recorded by the Vienna Akademiechor and the Vienna State Opera Orchestra conducted by Jonathan Sternberg. Paul Schoeffler, Anton Dermota, Ilona Steingruber and Dagmar Herrmann are the vocal quartet. "Engaging" is not, perhaps, the best word to describe a work of ecclesiastical nature, but it is the one which springs most naturally to mind when the direct melodic appeal of the music is considered. The score has its melodramatic, operatic aspects, too: but they were in Rossini's blood. In any case the Stabat Mater is an honest obeisance, melodramatic or not, and the disk is well worth owning, all the more so for its first-class performance and solo singing. Oceanic also has featured the cellist Maurice Gendron, and the Vienna State Opera Orchestra under Sternberg, in a pair of standard concertos—the Saint-Saëns A minor and the Haydn D major. Genron sounds like a good cellist despite a helter-skelter reading of the Saint-Saëns. Maybe those tempos were the conductor's notions.

Philharmonia: Debussy and Ravel each composed a single string quartet. They are coupled on a disk played in a disciplined, polished manner by the Stuyvesant String Quartet. The quality of this recording is excellent, and the coupling is a "natural." Philharmonia also has released two disks of seldom-heard music featuring the harp and saxophone. The disk named Music For Harp and Strings, featuring Laura Newell and the Stuyvesant String Quartet, includes the Arnold Bax Quintet, Malipiero's Sonata a Cinque and Ibert's Trio—all first recordings of sensitive music. Vincent Abato is the featured saxophonist in Ibert's Concerto da Camera and the Glazounoff Saxophone Concerto. The performances are good, and the Ibert work is mellifluous. There is less of interest in the second-rate Glazounoff work.

Victor: A complete Pelléas et Mélisande is finally available on LP with the Victor release of the famous set made in France during the war. Debussy's opera is sung in this recording, available on three LP disks, by Irène Jochum (Mélisande), Jacques Jansen (Pelléas), Paul Cabanel (Arkel), Germaine Cernay (Geneviève) and others, with a chorus and orchestra conducted by Roger Désormière. It would be hard to imagine a better present-day cast; certainly this one is superior to any heard in New York in recent years. The conductor is supple, the singers sensitive in addition to being well equipped vocally, and the haunting, intimate feeling of the music is preserved. Pelléas et Mélisande may not be everybody's meat, but those who acquire the set are guaranteed a superior performance. Victor also has released on LP disks the old Glyndebourne recording of Mozart's Don Giovanni, than which there is none better. To refresh your memory, the late Fritz Busch conducts, and leading parts are taken by Ina Souez, Louise Helletsgruber, Audrey Mildmay, John Brownlee and Salvatore Baccaioni. Mozart also comes to the fore in a ten-inch disk of arias sung by Ezio Pinza, with the Victor Orchestra conducted by Alfred Wallenstein. The basso is in fine voice in the Flute, Figaro and Don Giovanni arias.

A re-issue of one of the great items in the Victor catalogue is that of Pablo Casals and the Czech Philharmonic under Szell in Dvorak's Cello Concerto. The recording may sound a little dated, these days, but the performance is immortal. After many years, Artur Rubinstein has re-recorded all the Chopin Nocturnes, newly available on two disks. It is hard to think of a living pianist who could do them better. Somewhat less exhilarating is Alexander Brailowsky's driving performance of the twenty-four Chopin Preludes: hard tone, overinflated dynamics. Monteux and the San Francisco Orchestra are heard in a rich, glowing performance of the Brahms Second Symphony. This interpretation is one that every admirer of the music will want.

Westminster: The busy Amadeus Quartet is heard in two fine disks—a coupling of Mozart's Quartets in F (K. 590) and A (K. 464), and Mozart's G minor Quintet, with Cecil Aronowitz as the added violist. More chamber music is contributed by the Vienna Konzerthaus Quartet and four wind players in a performance of Schubert's Octet in F. This is probably the best performance of the work on LP. Paul Badura-Skoda and Rene Gianoli join forces with the Orchestra of the Vienna State Opera under Hermann Scherchen to play Mozart's Two-Piano Concerto in E flat. On the reverse side of this clean, accurate performance is Mozart's Concerto in F (K. 242), originally for three pianos and arranged by the composer for two. Scherchen and the Vienna State Opera Orchestra present a serious, spacious reading of Beethoven's Seventh Symphony, and Kurt Applebaum continues his Beethoven Sonata cycle with those in F sharp (Op. 78), E (Op. 14), No. 1 and A flat (Op. 110). With the Vienna Symphony, Scherchen conducts Prokofieff's Scythian Suite and Lt. Kije, two old standbys, in quite a vigorous manner. And, with the String Orchestra of the Vienna State Opera, Henry Swoboda presents Tchaikovsky's completely inconsequential Souvenir de Florence.

Miscellaneous: Cetra-Soria's latest in its Italian opera series is Pagliacci, sung by Gavazzi, Bergonzi, Tagliabue, di Tommasso and Rossi, with the orchestra and chorus of Radio Italiana conducted by Alfredo Simonetto. The singing is forceful but not always too pleasant to hear, especially when the soloists force to make their points. . . . Dial's series of modern music continues with the late Arnold Schoenberg's Pierrot Lunaire, conducted by a French ensemble under René Leibowitz, with Ellen Adler as narrator. This is a better performance than the old one that was the only version available up to now, and it presents Schoenberg's mysterious, pointillist score in the most favorable light. . . . Academy offers Miklos Schwalb in brilliant piano performances of four Rhapsodies by Dohnanyi and Weiner's Hungarian Peasant Songs. . . . On a Tempo disk, Louis Kaufman is violin soloist, with the Santa Monica Symphony under Rachmilovitch, of the Saint-Saëns B minor Concerto. This is a good performance, if you like a thick, rich tone with a surplus of vibrato. On the reverse side, Kaufmann and Theodore Saidenberg play the uninteresting Respighi Sonata in B minor. . . . A real masterpiece is Vivaldi's oratorio Juditha Triumpans, conducted on three disks by Angelo Ephrikian and soloists and chorus of the Scuola Veneziana. Period Records, which is responsible for the recording, thus makes available one of the most vital and moving Vivaldi scores that has ever been put on records.

The ingratiating Chausson Concerto for Piano, Violin and String Quartet has been recorded for Concert Hall by Louis Kaufman (violin), Artur Balsam (piano) and the Pascal String Quartet. This is undoubtedly the best interpretation since the old Cortot-Thibaud collaboration. . . . Dial Records, which concentrates on modern music, has released Schoenberg's Wind Quintet, played by a group of first-rate American instrumentalists (and they would have to be first-rate to master such a complicated score). . . Capitol Records has issued a ten-inch disk of Berg's concert aria, Der Wein, sung by Charlotte Boerner and the Janssen Symphony. The music is in Berg's mature twelve-tone style, but that should not frighten anybody away; there is enough intensity and sheer musical quality in the score to make it understandable to anybody. On the reverse of this disk, too, there is a spoken commentary by Alfred Frankenstein, who explains the music and presents several illustrative examples. Capitol also has put two of Prokofieff's most popular lighter scores on one disk, with Roger Desormieres conducting the French National Symphony in the Three Oranges Suite and Lt. Kije.

Henry Colbert
205 W. 57th St. New York 19, N. Y.

PHYLLIS CURTIN
Soprano

EARLY MUSIC FOUNDATION
Ruth Kisch-Arndt, director

LEAH and SHIRLEY EFFENBACH
Duo-Pianists

ADELE MARCUS
Pianist

Robert **BRINK** & Daniel **PINKHAM**
Violin-Harpsichord Duo

Clarence E. Cramer
Kimball Bldg. Chicago

Longines Symphonette & Michel Piastro
"Top Award" Radio Symphony

Roth String Quartet

Chicago Piano Trio
Louis Kohnop — Adele Tilson — Harold Elsberg

Page-Stone Ballet
Ruth Page, Bentley Stone, 20 people

Cavallaires Male Quartet
Radio and Television fame

Katherine Flowers Dancers
Folklore Negro Dances; 8 people

In Operetta Time
June Browne & Daniel Cobb

Cincinnati Conservatory of Music

LUTHER A. RICHMAN, Ed.D., Mus.D., Director and Dean of Faculty

Established 1867. Operated under auspices Cincinnati Institute of Fine Arts. Affiliated with University of Cincinnati. Complete school of music. Faculty of international reputation. Degrees, diplomas, certificates. Dormitories, 10 acre campus.

Address C. M. Benjamin, Registrar Dept. M.C., Highland Ave. & Oak St., Cincinnati 19, Ohio

The Cleveland Institute of Music

Bachelor of Music Degree, Master of Music Degree, Artist Diploma

Beryl Rubinstein, Mus. D., Director — 3411 Euclid Ave., Cleveland, O.

Member of the National Association of Schools of Music

CHICAGO CONSERVATORY

410 S. Michigan Blvd. — NASM accredited — HA. 7-0500

BOSTON CONSERVATORY of MUSIC

Albert Alphin, Dir. — 26 Fenway, Boston, Mass.

A Complete School of MUSIC, DRAMA and DANCE
Degree, Diploma, Certificate Courses — Faculty of 60
Dormitories for Women — Catalog on request

MINNEAPOLIS COLLEGE OF MUSIC

MARIE HOLLAND SMITH, *Director*

Courses leading to Bachelor of Music and Master of Music degrees in Piano, Voice, Violin, Band Instruments and Music Education. Member of the National Association of Schools of Music.

Catalog on Request — Address: 60 South 11th St., Minneapolis, Minnesota

COSMOPOLITAN SCHOOL OF MUSIC

Edwin L. Stephen, Manager

306 S. Wabash — Member NASM — Chicago, Illinois

BRADLEY UNIVERSITY SCHOOL OF MUSIC

Member—NASM Degrees: Music Ed., Applied Music, Music Business

Peoria, Ill. Kenneth V. Kincheloe, *Director*

Ariel Rubstein, Director — **PORTLAND SCHOOL OF MUSIC** — Catalog upon Request

Confers Degrees of B.Mus. M.Mus. Artist Diploma

931 S. W. King Avenue — Portland 5, Oregon

ROOSEVELT COLLEGE SCHOOL OF MUSIC

Bachelor and Master of Music degrees

430 S. Michigan Ave., Chicago 5, Ill.

Teacher-members of the

Leschetizky Association of America

Mme. Avis Bliven Charbonnel
Pianist
123 Benevolent St., Providence, R. I.

Edwin Hughes
Pianist-Teacher
338 W. 89th St., N. Y. 24—SC. 4-0261

Marion Wilcox Coomes
Teacher of Piano—Teacher Normal Course
4212 46th St., N.W., Washington, D. C.

Nathan Sacks, *Director*
St. Louis School of Musical Art, Inc.
459 N. Boyle Ave., St. Louis 8, Mo.

Heinrich Gebhard
Pianist-Teacher
33 Manchester Rd., Brookline, Mass.

Marie Schneider-Staack
Pianist and Teacher
985 Teaneck Rd., Teaneck, N. J.—Teaneck 7-6126

Florence Trumbull
Pianist-Teacher
2118 N.W. 18th St., Oklahoma City 7, Okla.

Eastman School of Music

OF THE UNIVERSITY OF ROCHESTER

Rochester, N. Y.

Peabody Conservatory

Baltimore 2, Maryland

REGINALD STEWART, Director

84th Year — Catalogue on request

Arved Kurtz—Warner M. Hawkins — August Fraemcke—Carl Hein
Directors — *CHARTERED 1878* — Former Directors

NEW YORK COLLEGE OF MUSIC

Send for catalog — 114 E. 85th St., N. Y. 28, N. Y.

BALDWIN-WALLACE COLLEGE

CONSERVATORY OF MUSIC

South Campus, Berea, Ohio (Suburb of Cleveland)

For information write HAROLD W. BALTZ, Director

CORNELL COLLEGE

Founded 1853 — Mt. Vernon, Iowa

Conservatory of Music — Paul Bockheim, Ph.D., Director

Home of the oldest May Music Festival West of the Mississippi River

ILLINOIS WESLEYAN UNIVERSITY

SCHOOL OF MUSIC

Bloomington, Illinois — Kenneth N. Cuthbert, Dean

CONVERSE COLLEGE

PROFESSIONAL SCHOOL OF MUSIC

Spartanburg, South Carolina. Member—N.A.S.M. Fully accredited—B. Mus. and M. Mus. degrees. For catalog, write: Edwin Gerschefski, Dean

Manhattan School of Music

Janet D. Schenck, *Director*

BACHELOR AND MASTER OF MUSIC DEGREES
DIPLOMA AND POST-GRADUATE DIPLOMA

238 East 105th Street, N. Y. 29, N. Y.

Progressive School of Music

HARRIET KAY, Director

922 N. Mozart — 923 Kimball Bldg.

Chicago 22, Ill. — BR. 8-2411

BOGUSLAWSKI COLLEGE of MUSIC

Degrees Conferred

Lillian Boguslawski, Pres. — Leonard Shure, Dir. of Repertoire

323 S. Wabash Ave., Chicago, Ill. — WE. 9-4441

NORTH PARK COLLEGE SCHOOL OF MUSIC

A music school on a College Campus.

Donald Ohlsen, Dean. 3225 Foster, Chicago, Ill.

LOS ANGELES CONSERVATORY of MUSIC and ARTS

A non-profit, accredited institution, founded 1883

Associate Member, Natl. Assn. Schools of Music

OSCAR WAGNER, PRESIDENT

845 S. FIGUEROA ST., LOS ANGELES 14, CALIF.

CADEK CONSERVATORY OF MUSIC

of the University of Chattanooga

Founded 1904 — Member N.A.S.M.

For information, write Harold J. Cadek, Director

Patten Hall, 801 Oak Street, Chattanooga, Tenn

CORNELL ACADEMY OF MUSIC

AND DRAMATIC ARTS — Est. 1917

ETHEL CORNELL, *Director*

1120 42nd St., Brooklyn 19, N. Y. — ULster 3-7337

PHILADELPHIA CONSERVATORY

Of Music — 75th Year

216 South 20th Street

Maria Esserman Drake, Director

Eminent faculty
Expert child training
Complete Degree Courses

SCHOOLS and STUDIOS

Mannes School Chamber Classes

A limited number of cellists and violists will be accepted for chamber music classes at the Mannes Music School, without charge. Now in session, the classes are under Roman Totenberg, William Kroll, Hans Neumann and Sidney Beck. Monday evening classes are scheduled with Mr. Beck, Monday and Thursday afternoon classes with Messrs. Totenberg and Neumann, and a Friday afternoon advanced class under Mr. Kroll.

Violists, cellists and basses are also invited to join the Mannes School orchestra, conducted by Carl Bamberger, director of the Montreal Little Symphony. The orchestra rehearses on Saturday mornings and Tuesday evenings, and there is no charge for membership.

Orchestral and chamber music applicants should contact Albert Ligotti, manager of the Mannes Music School, 157 East 74th Street, New York.

On Nov. 11 David Bar-Illan, pianist and student at the Mannes Music School, gave a recital at Kaufmann Auditorium as winner of the annual Young Artists Contest of the YM and YWHA. Mr. Bar-Illan, 21 years old, is a native of Haifa, and appeared professionally in Israel before coming to the United States. Next year he returns to fill an engagement with the Israel Philharmonic.

Eastman School Symposium Presents American Works

ROCHESTER, N. Y.—Twelve new compositions were premiered at the Annual Symposium of American Orchestral Works of the Eastman School of Music, Nov. 5-7, in five sessions, with Dr. Howard Hanson conducting the Eastman-Rochester Symphony Orchestra in informal readings. Six other native works were presented.

Works premiered were: Marion Bauer, Symphony No. 1; Paul Fetler, Symphony No. 2; William Ward, Symphony No. 2; Walter Hartley, Adagio from Triptych; Robert Wykes, Sinfonia for Orchestra; Florence Anderson, Suite, Alice in Wonderland; Richard Morse, Song for Strings; Carl Anton Wirth, Comes Another Spring, for baritone and orchestra; Harold Brown, Two Symphonic Movements; William Parks Grant, Rhythmic Overture; Robert McBride, Variety Day; Violin Concerto.

First American performances were given John J. Weinsweig's Suite for Flute and Strings. Other native compositions heard were Ingram Walters' Overture to Idyllwild, Clifton Williams' Legend, Max Myover's Vocalise, Herbert Inch's Holiday Overture, and Dante Fiorillo's Madonna and Child.

Peabody Scholarship Winners

BALTIMORE, MD.—Winners of the 1951 scholarship awards at the Peabody Conservatory of Music have been announced by Dr. Reginald Stewart, director. Holding three-year scholarships are: clarinet, Jane I. Emel; oboe, Ann S. Lehn; organ (the Joseph Gegan Memorial Scholarship), Robert F. Twynham. Three piano scholarship winners are James Geralis (Charlotte L. Hopkins Scholarship), Anton E. Kuerti (Horace Wolcott Robbins Scholarship); and Nathalie Macks (Mary Stewart Reid Scholarship). The first of two awards in instrumental school music went to Betty Meads and the second was divided between Julia Colonna and William R. Cook. Ming-Ming Tung tolds a scholarship in violin and the Tiffany Voice Scholarship was won by Martha Bensor, the Charles R. Woods Voice Scholarship to Suzanne Lundgren. Another three-year string scholarship holder is Ruth Tengwall, violinist; the contest for this scholarship, presented through the cooperation of the Peabody Conservatory and the Maryland Federation of Music Clubs, took place last spring at the NFMC convention at Salt Lake City, Utah. Several one-year awards for the current academic year have gone to Tom Akeley in cello; to Miss Colonna in viola; to Salvatore Mantegna and Harry H. Haywood, Jr., in voice. Another Peabody one-year voice scholarship goes to Jan Duiviman of Amsterdam, in Baltimore on a Fulbright Grant.

Ellerman Singers Fill Engagements

Lillian Thomason, mezzo-soprano, was guest soloist with the Scranton (Pa.) Philharmonic, Dr. Frieder Weissmann conducting, on Oct. 8 in Mahler's Symphony No. 2 in C Minor. Earlier, Miss Thomason had appeared as Carmen with orchestra under Dr. Weissmann on the Mall of Central Park. Jean Swetland has been engaged as soprano soloist of the Madison Avenue Presbyterian Church, where Robert E. Lee is organist and choir director, successor to Seth Bingham. Eleanor Daniels, contralto, and Roland Miles, tenor, are with the New York City Opera this season. Joseph Scandur, bass-baritone, is on an extensive tour in Canada. All are artist-pupils of the Ellerman Studio.

On Oct. 21, the Rossini Opera Workshop, in association with Amy Ellerman, presented some of the latter's younger students in scenes from various operas.

Gebhard Jubilee Honored

BOSTON.—Present and former pupils of Heinrich Gebhard gave the pianist a testimonial dinner at Hampshire House here on Sept. 9 to celebrate his 50th anniversary of teaching. Gebhard pupils in attendance numbered 150 and came from New England, the West, Middle West and South. There was a program of classic, romantic, and modern music, and a lively skit of a piano lesson, written for the occasion. Gifts to Mr. Gebhard were a studio chair and 20 orchestral scores of Mozart, Brahms, Schubert and Wagner works.

STARTS NEW SERIES . . . Ralph Thomas, teacher of voice, on Nov. 5 inaugurated a series of 10 pupils recitals to be given on the first Monday of each month at the Masonic Temple Auditorium, Hollywood, Calif. The first event presented adult pupils, the second, Dec. 3, will be a juvenile recital.

Adi Bernard Artist-Pupils Heard

Howard Weiss, artist-pupil of Adi Bernard, gave a piano recital on Sept. 2 over WNYC; he has also played over WMGM, with a return engagement on Oct. 28 Recently he gave concerts in Maine, Connecticut and New Hampshire. Mr. Weiss is preparing with Miss Bernard the program for his next New York recital, scheduled for March at the Kaufmann Auditorium. Peggy Neighbors, another artist-pupil, at the suggestion of Miss Bernard, has been appointed piano teacher at the Lincoln Institute, Miami Beach, Fla. Miss Neighbors, formerly a Samaroff student, attended Miss Bernard's master classes in Miami last season.

Manhattan School Opens Concerts

On Nov. 7 the Manhattan School of Music presented the first in a series of concerts designed to attract music lovers of New York to the school. The advanced student orchestra, under Harris Danziger, offered music of Brahms, Delius, Schubert and David Diamond. The remaining concerts, given by students, faculty and alumni, will include music, choral works and an opera. Much of the music will be by contemporary composers.

Musical COURIER

— YOUR BEST BUY IN MUSIC MAGAZINES —

A colorful panorama of the world's music in text and illustrations. Activities of musicians everywhere, vivid reports of events in the chief music centers of the Americas, Europe and elsewhere, are yours in every issue. Subscribe today for the best in music reporting.

25 cents per copy at the newsstands

MUSICAL COURIER, 119 West 57th St.
New York 19, N. Y.

For enclosed $3.00 send the MUSICAL COURIER for one year.

Name .....

Address .....

City .....

Canada, $4.00 Foreign, $4.50

Exercise on Vowels May Yield Clue on Voices

"Many students ask, 'When do you think I can sing?' There is no telling how much time is necessary to develop their resources properly. But it can be done with patience and careful work," said Samuel Margolis, New York voice teacher.

"With my pupils, the first thing I do is to listen to them sing on a vowel. For example, when Robert Merrill came to me, I gave him an exercise on the vowel 'e.' The results were not good, but on an open vowel, he immediately revealed that he had a fine voice. I choose the one most natural for each singer, and later blend it into the other vowels. There usually is one on which their tones sound best.

"Of course, I develop each pupil individually as there is no standard rule by which to teach voice. The ultimate result for all vocalists is to learn the proper way of singing, but meanwhile one must resort to treating them as special cases. One can't give the same exercise to a coloratura soprano, for example, as to a basso.

"While I believe there are 'registers' in even a perfectly trained voice, my aim is to see that there are no breaks between the registers. Even at some leading opera houses one often hears that unpleasant effect. The only way to remedy this is to strengthen each register, and then to blend them—make the transition smooth.

"I give breathing exercises separately for the first few weeks, as pupils have enough to do in learning voice placement. It is just as when a child learns to crawl, then walk—one has to learn the process gradually.

Many Noted Pupils

"I suppose you know that many of my students are singing leading roles in Europe, the U. S. and South America," Mr. Margolis resumed. "Harking back to Robert Merrill, he came to me when he was 17, and with native beauty of voice, but he knew nothing then of formal voice production. He studied his first roles with me before going to the Metropolitan.

"Jerome Hines, the magnificent young basso of the same company, is now with me—also Gerhard Pechner, the Wagnerian baritone. Mario Berini, I feel, will be better than ever as his tenor voice has great possibilities. Lucy Kelston, American dramatic soprano, considered one of the leading ones in Italy today, had her training in my studio for two years before winning a scholarship at La Scala. Anne Brown, now singing in Europe, was my pupil for three years. Dorothy Sarnoff had her voice changed from mezzo to soprano under my tutelage. Among singers who, I feel, have great possibilities is Margaret Roy, who took the part of Rosalinda on the road, she married and has had a child, and she will return to singing later. Marjorie Gordon recently sang with Jan Peerce in Pittsburgh on a TV program, and was reengaged three times as soloist with the Buffalo Symphony last winter."

IN CENTRAL PARK. Samuel Morgolis, the New York voice teacher, relaxes with a favorite pet named Figaro.

Had Wide Training

Mr. Margolis related something of his own vocal and pianistic studies in Europe, to demonstrate that a broad preparation is advisable. He studied for four and a half years abroad, one of his teachers having been Gemma Bellincioni, celebrated soprano, who created Santuzza. He was also a piano pupil of the late Xaver Scharwenka in Berlin for four years, and concertized as a pianist in Berlin and elsewhere, and received about ten vocal lessons weekly during this period. But an ill-advised treatment by a doctor at a Berlin clinic for inflammation of the pharynx resulted in an injury to one of his vocal cords. Mr. Margolis recalled that he spoke only in a whisper for some months, but on regaining use of his voice, he found his career had for this reason become impossible, and he turned the knowledge which he had acquired toward the instruction of others. He has particularly specialized in restoring voices which have become worn or injured by excessive or unintelligent use.

Among celebrated pupils of Mr. Margolis' is Jose Ferrer, the actor and winner last year of the Academy Award, who takes a lesson daily. "Many actors speak too gutterally, deep in the chest," he said, "and studying singing helps them to 'get their voices out of their throat.' In fact, Mr. Ferrer's singing has developed so much that he has been offered the role of Villon in the operetta, Vagabond King by Friml, which Paramount is planning to do in the films! It all goes to show that one often has remarkable and little suspected vocal possibilities."

R. M. K.

Mirovitch Opens Series

Alfred Mirovitch, eminent pianist and pedagogue, gave the first of a series of six Tuesday morning lectures in Buttenweiser Hall of the YM and YWHA, on Nov. 13. The general subject of the series is Command of the Keyboard, and Mr. Mirovitch will discuss technique, tone color, the fine art of the pedal. At each lecture new material is analyzed and discussed. The talks are under the auspices of the department of music of the 92nd St. YM and YWHA.

Scholarship Winners Appear

CHICAGO.—The Chicago Woman's Musical Club presented the 1951 scholarship winners in a program at Kimball Hall on Oct. 23. The three young artists were Edith Lang, soprano, pupil of Sonia Sharnova; Jean Stern, pianist, pupil of Mollie Margolise; and Charlotte Perry, cellist, pupil of Dudley Powers.

Eisenberg in N. Y. College Series

Maurice Eisenberg will give the first of the faculty series of concerts on Nov. 23 at the New York College of Music, with Dr. Otto Herz at the piano. Mr. Eisenberg is head of the cello department.

Dello Joio Works at Yale

A program of works by Norman Dello Joio, given at Pierson College, Yale University, on Nov. 11, included his Variations and Capriccio for violin and piano; piano Sonata No. 1; two scenes from his opera The Triumph of Joan; the songs Eyebright, Meeting at Night, and the Dying Nightingale; and two choral works, Jubilant Song and The Mystic Trumpeter. Performers were Sidney Foster in the Piano Sonata; Howard Boatright, violinist; Helen Boatwright, vocalist; a choral group of students; and the composer.

Sigmund Romberg Passes at 64

Sigmund Romberg, 64, noted composer of operettas, died in his New York hotel suite on Nov. 9, apparently of a cerebral hemmorhage. He had been planning a tour with his concert company beginning next January, as he had done in many previous seasons since 1941. An obituary notice will appear in the next issue.

ADDRESSES WANTED

Dorothy Arden	Otto Lehmann
Eva Lynne Booth	Rosabelle De Long
Mary Rucker Brooke	Paul Loyonnet
Joseph Brunel	Helen Martin
Rachelle Carlay	John H. Patrick
Peter Chambers	William Reid
Freeda Cluff	Marian Rudley
Christina Fonteyn	Charles A. Ruetschi
Lawrence Gorman	Francis Rynas
Adele Jackson	Paul A. Smith
Beverly Kirk	Dean Allen Verhines
	Ruth Waycott

PHOTO CREDITS: Cover (Foto Estudio); 6, Audience (Marvin Richmond), Soloists (Worcester Telegram & Gazette); p. 7, both photos (Sedge Le Blang); p. 15, (Abresch); p. 9, (Trumbo Studio); p. 33, (Antonios Zamoyzakis).

Dr. HEINZ UNGER
CONDUCTOR
c/o TORONTO PHILHARMONIC ORCHESTRA
279 Yonge St., Toronto, Canada

GUSTAVE **CLOEZ**
CHEF D'ORCHESTRE—Theatre National de l'Opera Comique. Professeur d'Etudes Lyriques au Conservatoire de Musique a Paris.
CONDUCTOR, festivals et l'opera—Hamburg, London, Geneva, Zurich, Bucharest, Kovno, Concerts, Symphoniques, Paris, Rio de Janeiro.
INSTRUCTOR — DIRECTOR — COACH.
23 rue Raynouard—Paris 16

PAULINE **NESSI**
Contralto NOW BOOKING 1951-52
". . . a grasp of different styles, and understanding of the way songs should flow and build to a climax and an astute sense of how to convey emotion . . ." *N. Y. Times.*
". . . her voice is deep and powerful and its natural timbre is extremely warm . . ." *N. Y. Herald Tribune.*
Voice Training—Breath Control RI 9-5254

CHICAGO

For YOUR CHICAGO RECITAL Consult

BERTHA OTT Impresario
308 South Wabash Avenue, Chicago, Ill.
HALLS AVAILABLE varying in capacity from 500 to 3600. Careful attention given to Debut Recitals. Write for Full Information.

HOWARD R. WILL
CONCERT MANAGEMENT
332 S. Michigan Ave., Chicago Tel. HAR. 8588

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 N. Wacker Drive
Chicago, Ill.

ELSE HARTHAN ARENDT
SOPRANO Soloist-Conductor
First Congregational Church of Oak Park, Ill.
Mgt.: Tornow, La Grange, Ill. LaG 3838
1014 S. Michigan Ave., Chicago, Ill.

DINO BIGALLI
CONDUCTOR—VOCAL—COACHING
Suite 612-13 Fine Arts Bldg. Chicago, Ill.

ESTHER BOWKER
COLORATURA and TEACHER
CHICAGO CONSERVATORY
Fine Arts Bldg. Chicago 5, Ill.

BERNARD DIETER
THEORY — COMPOSITION
Chicago Conservatory — Fine Arts Bldg.

CECILE de HORVATH
CONCERT PIANIST and TEACHER
638 Fine Arts Building, Chicago, Ill.

RICHARD DE YOUNG
TEACHER OF SINGING
721 North Michigan Ave., Chicago, Ill.
Telephone: DElaware 7-2338

FRANCES ERNEST
TEACHER OF SINGING
American Conservatory of Music, Chicago, Ill.

LOLA FLETCHER
"A singer who teaches singing"
724 Fine Arts Bldg., Chicago, WE. 9-8525

Esther GOODWIN — Mezzo **Charles LA BERGE** — Baritone
Teachers of Singing
AMERICAN CONSERVATORY, CHICAGO, ILL.

FRANCES GRUND
Teacher of Singing
American Conservatory, Kimball Hall, Chicago 4
Tel.: WAbash 2-6726

MAURINE HANSING
Teacher of Singing
Boguslawski College of Music, Chicago, Ill.

L E O H E I M
PIANIST
Accompanist - Teacher
American Conservatory, Chicago, Ill.

MAURICE G. IVINS Baritone, Teacher of Voice, Northern Indiana Conservatory
ANNADAZE Piano, Coach—Accompanist, South Bend, Ind.

OMEGA KING
Dramatic Soprano
Star of Nat'l Negro Opera Co.
5810 So. Park, Chicago, Ill. Tel.: BU. 8-4130

LEON KIRKPATRICK
CONCERT PIANIST
5655 Michigan Avenue
Chicago, Ill. Tel.: NO. 7-2968

EUNICE STEEN LAMONT
SOPRANO, CHICAGO OPERA CO.
Studios: 611 Lyon & Healy Bldg., Chicago 4, Ill.

Thomas N. MACBURNEY
VOCAL STUDIOS
608-609 Fine Arts Bldg., Chicago 5, Ill. WE. 9-3551

BLANCHE McGUIRE
PIANIST — TEACHER
Chicago Conservatory
Fine Arts Bldg., Chicago, Ill. — HA. 7-0500

ELEANOR MacKINLAY
Soprano
RECITAL — OPERA
3400 Lake Shore Drive, Chicago, Ill. BI. 8-1283

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
900 Fine Arts Bldg., Chicago, Ill.

VIRGINIA PARKER
SOPRANO
6204 Dorchester Ave. Chicago 37, Ill.
Phone Midway 5389

LILLIAN PRICE
TEACHER OF SINGING
Specialist in Voice Building
718 Fine Arts Bldg., Chicago WE. 9-3486

RUDOLPH REUTER
PIANIST
Grace Pratt, representative
500 Kimball Bldg., Chicago, Illinois

ERMA ROUNDS
VOICE — PIANO
Director: Opera Repertoire Guild
601 Fine Arts Bldg. Chicago 5 Tel. HAR. 1296

SONIA SHARNOVA
CONTRALTO
Studio: 512 Fine Arts Building, Chicago 5, Ill.
Phones: Studio—WE. 9-2705 Res.—LI. 8-1237

GERALD SMITH
BARITONE
9108 S. Albany, Chicago Evergreen Park 8964

FRED TRULL
NATS
TEACHER of SINGING
Studio: 1225 Kimball Bldg. HArrison 7-7755
Res. Phone: SUperior 7-4200

GRACE WELSH
PIANIST - TEACHER
American Conservatory, Chicago, Ill.

B. FRED WISE
Tenor
Teacher of Singing
American Conservatory, Chicago, Ill.

RUTH HEIZER
Teacher of Singing
Northwestern University School of Music,
Evanston, Ill.

ADA PAGGI
MEZZO — CHICAGO OPERA CO.
Head of Opera Department
Cincinnati Conservatory of Music

RUTH SLATER
CONTRALTO
5936 Sunset Avenue
La Grange, Ill. Phone—La Grange 1764 Y 3

NEW YORK

HANS BRUCK
CONDUCTOR—COACH
Coach of Baum, Janssen, Singher, and other artists
Call Circle 7-1988 (N. Y. C.) Between 2 and 4 P.M.

MICHELE FONTICOLI
Tenor; Vocal Teacher; Author of essay
"The Art of Singing," invaluable guide for Singers and Vocal Teachers—Price $2.00
58 W. 70, N. Y. 23, N. Y. Sc. 4-5179

M. WOOD HILL
COMPOSER
257 West 86th St., New York City
Tel. ENdicott 2-4746

FLORENCE PRICE
COMPOSER
Symphonic, Chamber and smaller forms
c/o ASCAP, 575 Madison Ave., New York 22, N. Y.

NATIONAL

MARIONNE DiARD
Mezzo-Soprano
Kimmswick, Missouri — Tel.: Imperial 2296

WIESIKE LILLIAN FLICKINGER
SCIENCE OF SINGING
Member NYSTA and NATS
1922 N. Highland Ave., Hollywood, Calif.

BOOKING "51-52" SEASON
JAMES D. JACKSON
Lyric Tenor
6046 Hartford Ave. Detroit, Mich.

BRUCE SPENCER KING
Chairman, Voice Dept., University of Houston
Summer Master Class, Steinway Hall, N. Y.

KAROL LISZNIEWSKI
PIANIST—TEACHER—COACH
Tradition of Chopin and Leschetizky
Artist Faculty, Cincinnati Conservatory of Music

MATHILDE McKINNEY
PIANIST — COMPOSER
Great Road, Princeton, New Jersey

PASCARELLA
ENZO, Violinist CAESAR, Cellist
Concert—Recital—Instruction
7756 Bonner Avenue Sun Valley, Calif.

REINHOLD SCHMIDT
BASS-BARITONE School of Fine Arts
University of Kansas, Lawrence, Kansas

WILL SCHWARTZ
VIOLINIST — CONDUCTOR
Conductor: Ft. Collins (Colo.) Civic Symphony—Concertmaster: Greeley Philharmonic—Schwartz Concert Trio (Radio sta. KCOL)
Prof. Violin & Orch.: State College, Ft. Collins, Colo.

Announcing—

Musical COURIER'S

ANNUAL BOOKING ISSUE

to be published February 15, 1952

achievement, plans, opinion and... A yearly survey of general trends in the world of professional music...

Representation in this issue insures attention from managers, artists, leaders in all phases of serious music, encompassed by our world-wide circulation.

Deadline for copy — February 5, 1952

Address:

New York:
119 West 57th Street
Circle 7-4500

Chicago:
220 South Michigan Avenue
HArrison 7-6110

San Francisco:
155 Seal Rock Drive
SKyline 2-2664